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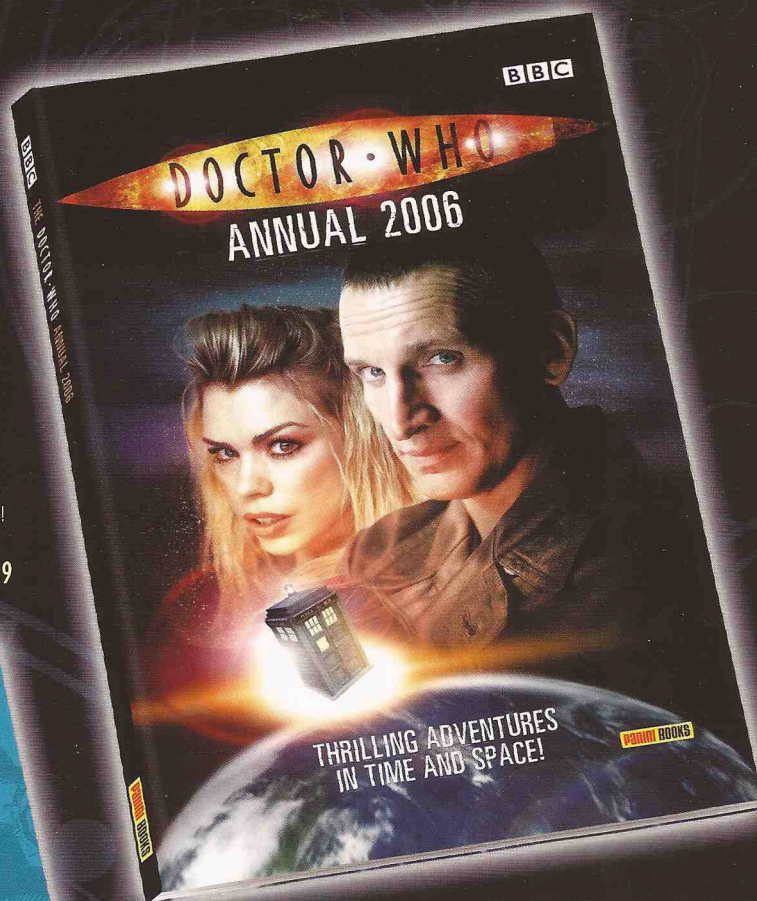
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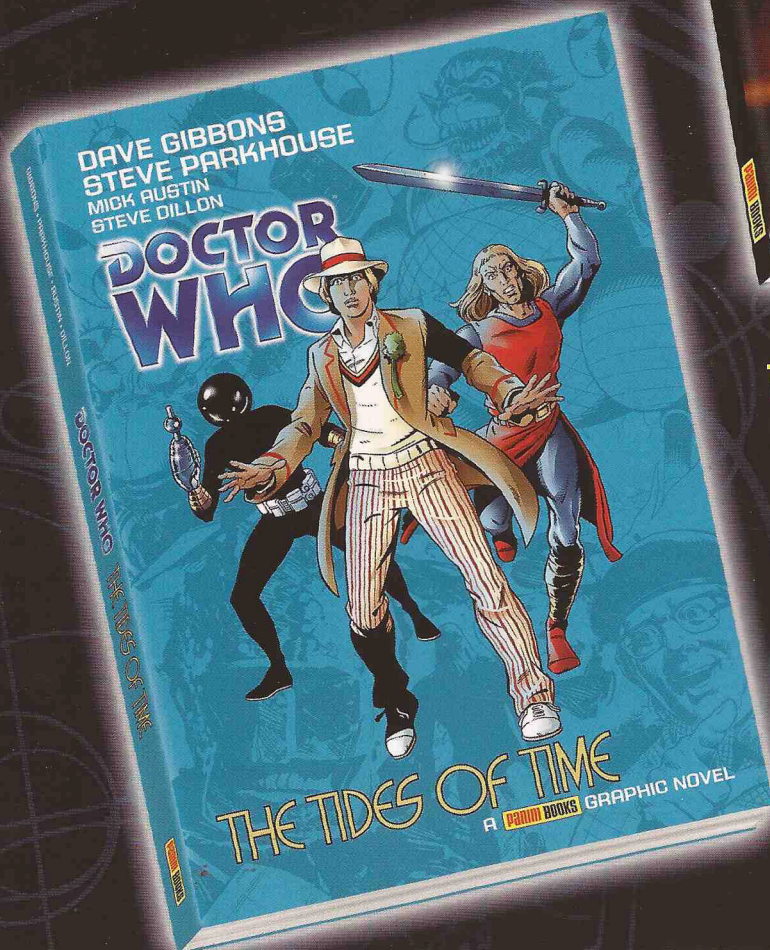


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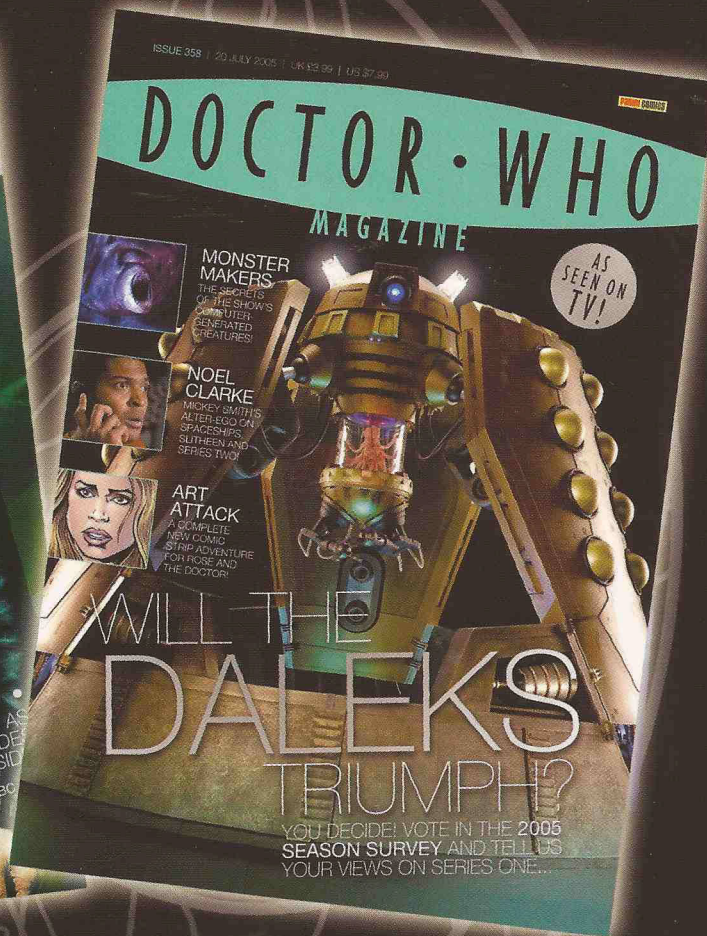
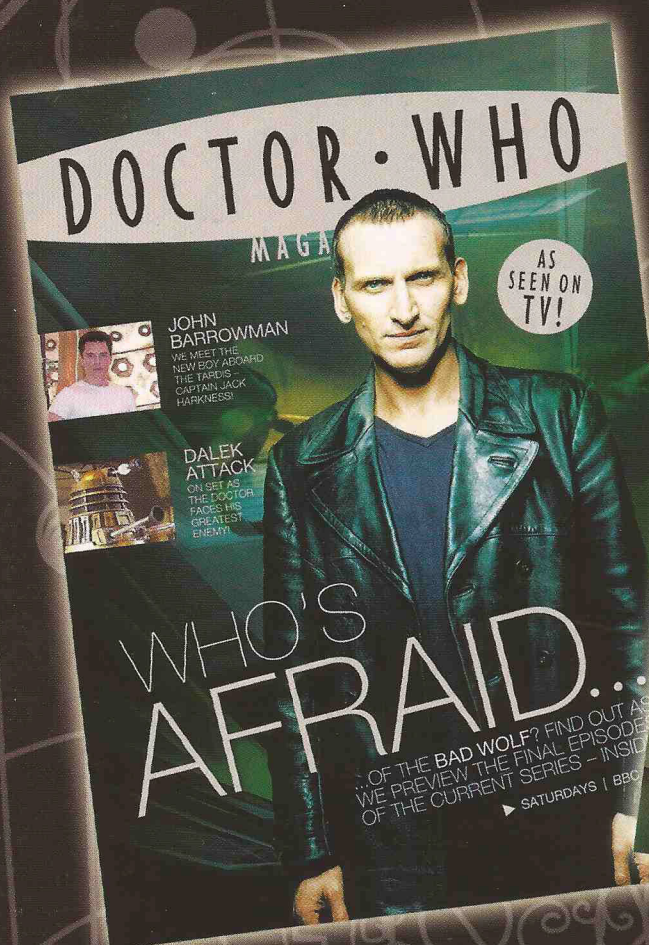
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THE DOCTOR WHO COMPANION SERIES • ONE



elcome to *The Doctor Who Companion* – the first in a series of yearly DWM specials taking a look back over the most recent series of *Doctor Who*. 2005 has been an incredible year for the programme – making its triumphant return to BBC One after 16 years, reinventing family viewing for the twenty-first century, instantly becoming a critical and ratings hit, and destroying ITV's Saturday night dominance of the schedules almost single-handed. And all this in just 13 weeks!

Christopher Eccleston and Billie Piper were taken to the nation's hearts as the Ninth Doctor and Rose – and just when the viewing public had got used to this most down-to-earth of Time Lords, the rug was pulled out from under us and he regenerated into David Tennant! The Daleks finally regained their crown as Scariest Things On TV, and a whole new generation of children got to yell "Exterminate" in playgrounds up and down the country. Not to mention the ratings, the massive press coverage, the ratings, Mediawatch jumping on the "Is *Doctor Who* Too Scary?" bandwagon as though they'd never been away, the ratings, "Are you my mummy?" becoming the catchphrase of the summer, the ratings, and *Doctor Who* finally, and unashamedly making us all cry. A lot. Oh, and did we mention the ratings...?

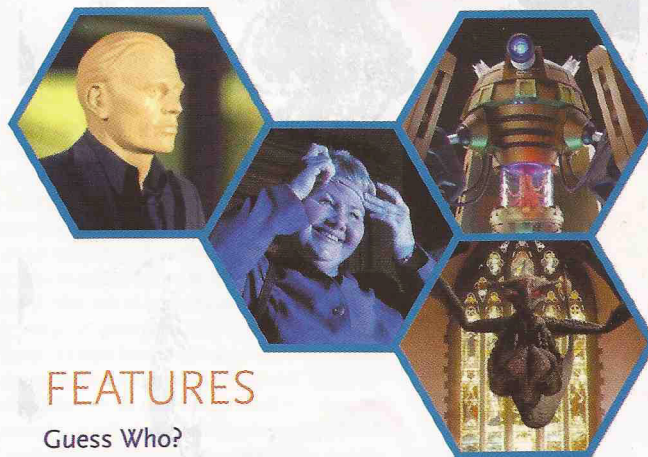
Russell T Davies and his team have done what most people thought was impossible (but not us true believers, oh no!) and *The Doctor Who Companion* will give you a behind-the-scenes look at how it all happened. With unprecedented help from the production team, DWM's tireless researcher Andrew Pixley takes us day-by-day through the production of Series One. Plus Russell T Davies allows us access to the document that started it all – his original 2003 pitch document to the BBC. And not forgetting the unique access we've been afforded by Edward Thomas and the brilliantly talented art department, who take us through the creation of some of the show's new icons in a feature we've called *The Art of Doctor Who*.

There's plenty more where this came from, so be sure to check out *Doctor Who Magazine* every four weeks, where over the next few issues we've got interviews with Russell T Davies, Edward Thomas, Neill Gorton, Lucinda Wright and new Doctor David Tennant lined up.

Roll on Series Two...

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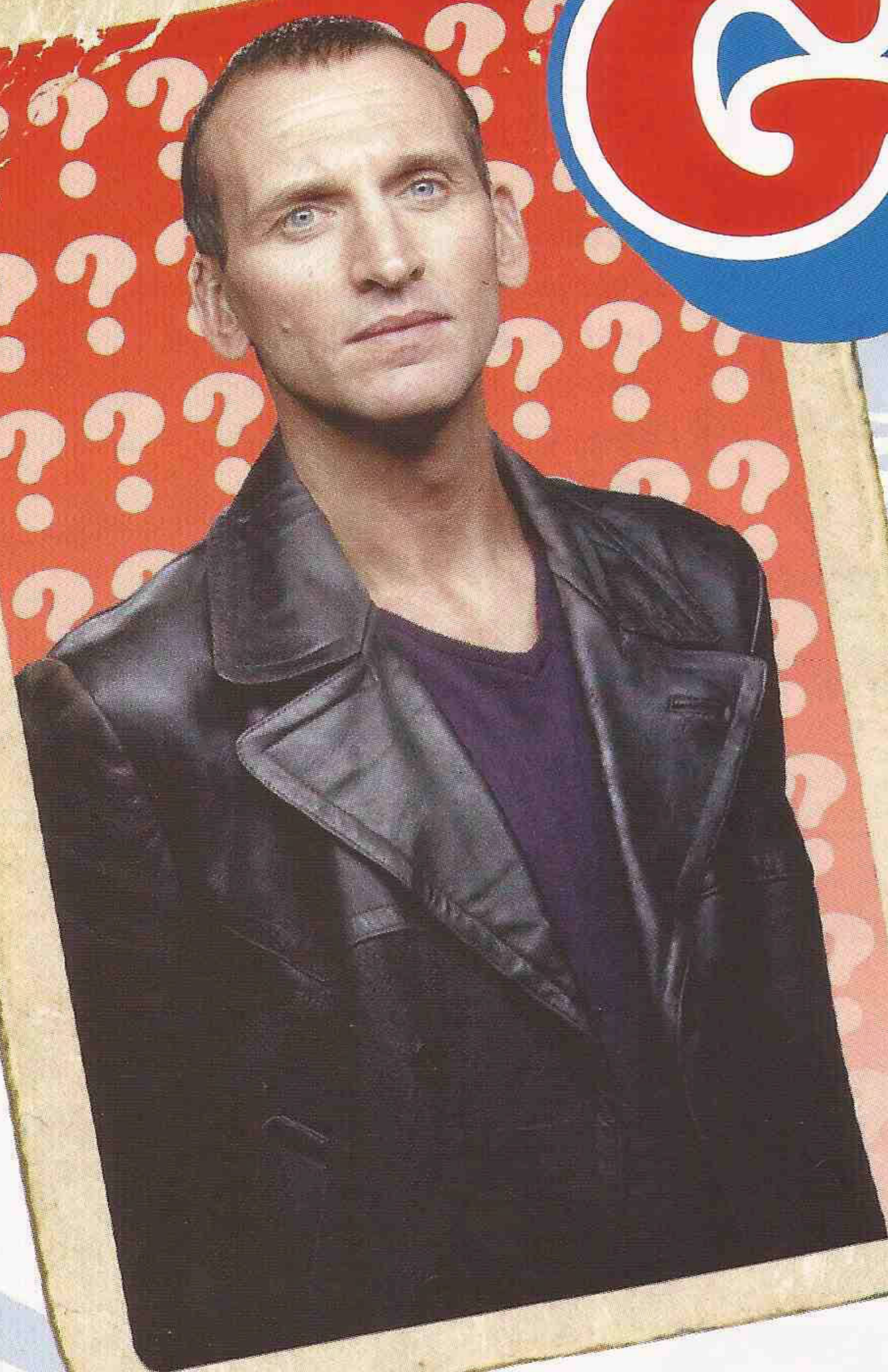
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GUESS WHO?



So who was the Ninth Doctor?
After just 13 episodes we've already
said goodbye to one of the most
interesting and surprising heroes on
TV – but how much did we really
learn about this wandering Time Lord?
What sort of a person was he? How
did he really feel about his friends?
And what happened in the Time
War
that affected him so deeply?
Let's try to find out...

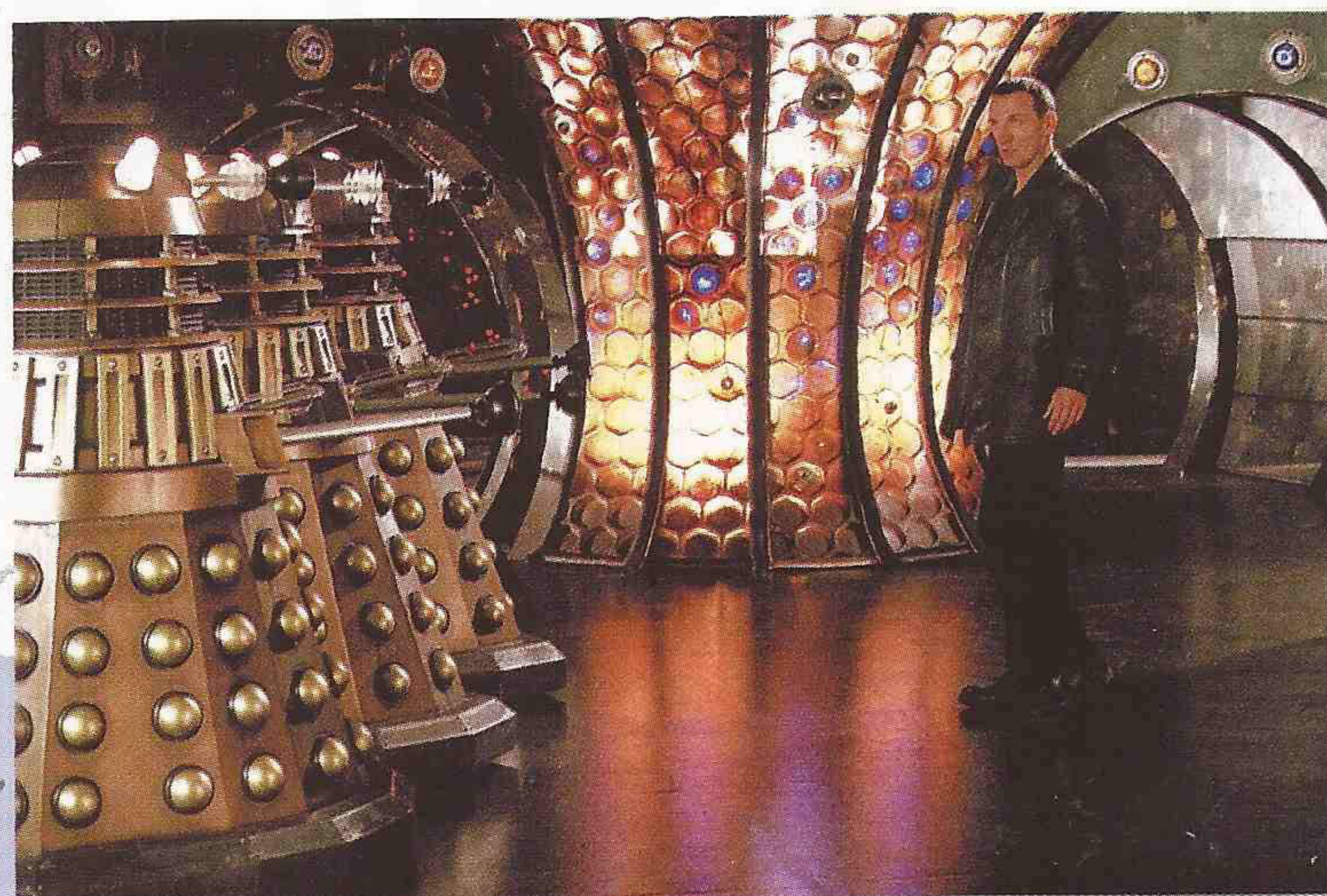
Feature by **Gareth Roberts**

There's a very curious thing to note about the Ninth Doctor. When Colin Baker's Sixth Doctor was unceremoniously replaced by the BBC in 1986, his one-and-a-half seasons of airtime seemed pitifully short. It felt like we were only just beginning to know the character before he was taken away from us. Similarly, after his replacement Sylvester McCoy's three short years in the role, it felt like the door to the character was only just beginning to open, and there was a lot more to reveal, investigate and explore. Even Peter Davison's Doctor, after nearly three full seasons, was something of an enigma; we hadn't seen him do everything he was capable of. But the character of the Ninth Doctor, bowing out after only one season, oddly enough feels all but complete. We've seen him laugh and cry, seen him terrified and vengeful, doubting himself and full of moral certainties. This is, in no small part, down to the new series' emphasis on the characterisation of its two leads rather than the relentless pile-driving plot-driven nature of the

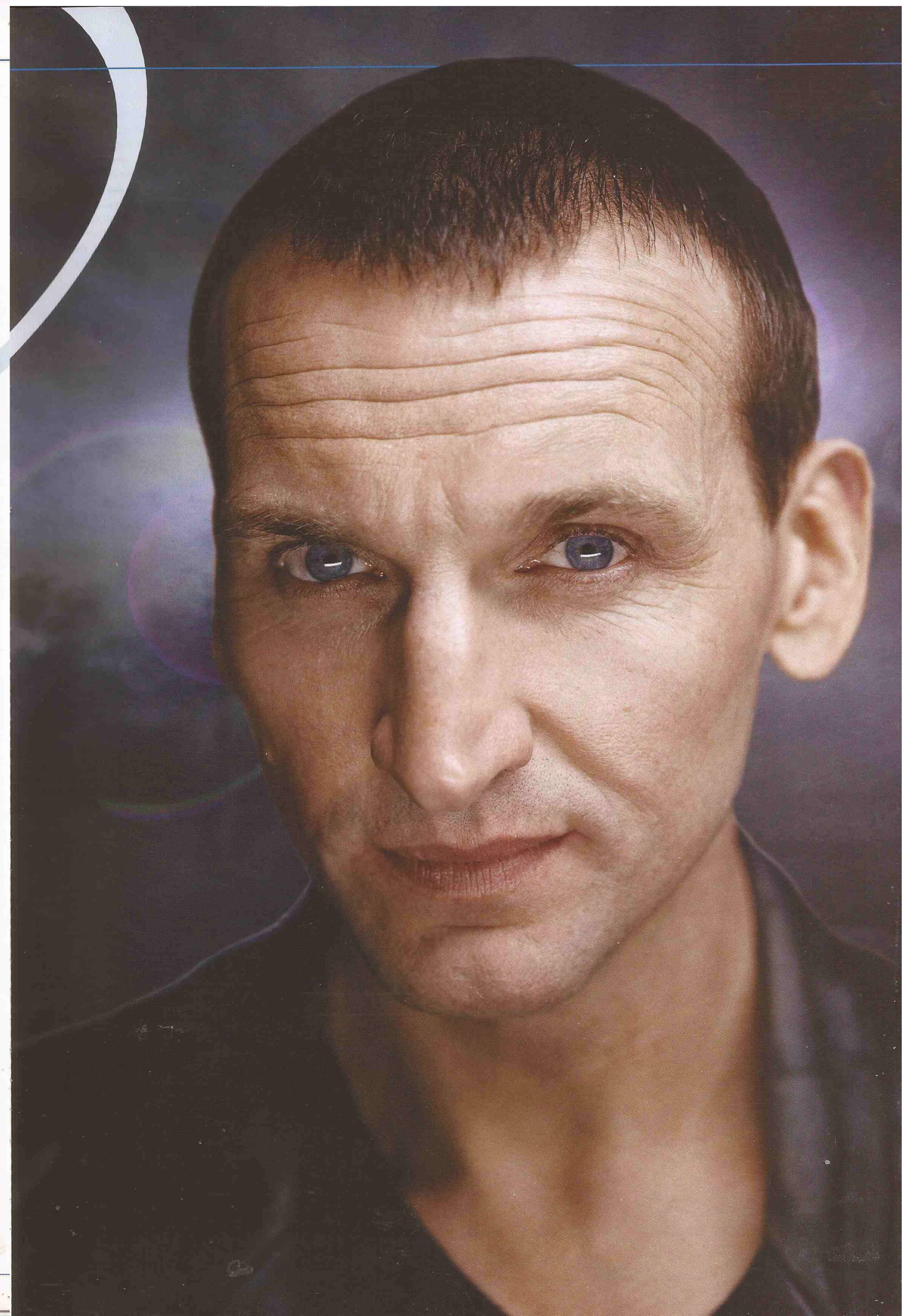
original series, where characters – even the Doctor – often performed narrative functions in response to the stories rather than being part of them. And fortunately that means that despite the disappointment we felt at Christopher Eccleston's decision to leave the part, his legacy is an especially rich and interesting one. I feel I know the Ninth Doctor as well as any of the first four, despite him having had only about a quarter of their screen time.

The decision to replace, or rather add to, the character's existing mythology was a particularly astute one by the production team. This had been tried before with the Seventh Doctor, but this time the Doctor has a new shady back story – the Time War – that is mysterious and intriguing but, crucially, very easy to understand and empathise with. I still don't know why the Seventh Doctor became the pre-emptive player of chess on a million boards; I know exactly why the Ninth Doctor is trusting of the Gelth or is shaken by the weasel words of the 'last' Dalek. We don't know exactly what happened (and hopefully we never quite will), but the effects of the Time War on the Doctor have given the viewers and the series' writers a fresh angle on the character. In the past, even seismic events in the Doctor's life such as his capture by the Time Lords and exile to Earth, or the death of his companion Adric, seemed to leave him basically unchanged. He carried on as the dependable happy-go-lucky wanderer in space and time who sorts things out because it's the right thing to do. There are still elements of this freewheeling spirit in the Ninth Doctor, but supported by a rewarding new subtext. This Doctor is battle-scarred, altered by the traumatic destruction of his people in a war that we can barely begin to comprehend. The fun and the fire are still there, all right, but now they come with something we've never seen before – a survivor's guilt.

But before we peel away the layers of the Ninth Doctor, let's have a look at the surface. His clothes, accent and demeanour are all things that appeared, at first, to be a big change to those weaned on the classic series with its frock coats, old school



Left: The Doctor faces his oldest enemies, the Daleks – a race he though had been destroyed – in *The Parting of the Ways*.



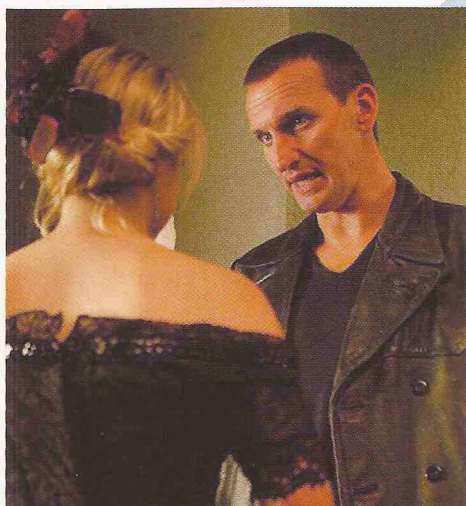
GUESS WHO?



Above: "They turned it into a joke." The Doctor surveys the augmented pig used by the Sliethen to pilot a ship into Big Ben in *Aliens of London*.

Right: "It's a different morality!" Rose and the Doctor cross swords in *The Unquiet Dead* – but why was the Doctor so eager to believe the Celth?

Below: Something's wrong on *Satellite 5* and the Doctor knows he's got to find out what in *The Long Game*. We hope he doesn't expect Adam to help...



formality and received pronunciation. All of the previous eight Doctors had been cast in a similar mould. You can imagine all of them living in different rooms in a late Victorian London house (I wouldn't want to live next door...), and their social and recreational habits seem to resolutely belong to the pre-First World War English upper class, whether the smart or the scruffy set. Cricket, angling, boating, playing chess, painting, reading and fiddling about with bits of complex scientific gubbins in a study or laboratory for the sheer hell of it – all things you just can't imagine the Ninth Doctor doing. But strangely enough, the surface northern working class-ness of the Ninth Doctor makes him seem the most English of them all. Mad professor and debt-dodging Soho Boho are both archetypes used to portray Englishness abroad, especially in North America, whereas Mancunian bluntness is something that only British viewers could fully relate to.

Now, these *Guess Who?* articles were conceived originally back in the days when the notion of an expensive, in-house, wildly successful and critically acclaimed new run of *Doctor Who* seemed as likely as cheese being discovered on Neptune, and the idea was, for once, to ignore the real-life decisions of the series' succession of production teams and treat *Doctor Who* on its own terms as one long piece of – albeit fictional – reality. So I'm afraid we've got to ask the question – why this change in the Doctor?

The obvious answer is – *why not?*

The Doctor's previous selves may have sounded pretty posh, but to the trained ear they all have different accents and a different way of talking nonetheless. The Seventh, famously, has a roaring Scots accent and a peculiarly emphatic delivery. The Eighth has a trace of a Liverpoolian lilt. The formal sentence structure of the First, Third and Sixth Doctors is worlds away from the chatty casual vagueness of the Second and Fifth. The Ninth Doctor doesn't have the stiffness and Victorian vowels of most of his predecessors simply because stiff and Victorian is just *not what he is*. Yes, he can be moody and insulting, but whereas the previous Doctors had the air of lordly Edwardian philanthropists, stepping in from a position of privilege to help the little people, this Doctor identifies himself as one of those people. Appropriately, now the other



Time Lords are all dead, it is as if there is no point in being lordly any longer. And there's another point to be made about the accent; nobody in the old series questioned why the Doctor or any of the other RP Time Lords, spoke as they did. (Although Cockney Time Lord Drax in 1978's *The Armageddon Factor* does get asked, and has to explain why.) Several characters in the new series, including Rose, do wonder, and get a good – and to our ears, funny – answer; 'Lots of planets have a north.' The truth behind this remark is that there's no reason to suppose that



people on Gallifrey or any other planet don't have accents that sound non-posh and non-southern. And in the old series we heard cockney Italians and Frenchmen, estuary Sontarans and Irish Vardans.

The Doctor's choice of clothes reflects this too. They have a battered stylishness, but his appearance doesn't seem to matter too much to him; he's not really bothered by comments about his nose and ears in *The Empty Child*, for example, and his feigned offence when referred to as 'big ears' by Mickey is surely just part of the insulting banter those two always share. He is certainly

but this could well just be a slight case of self-romanticism. It's very unlikely that he would ever want to live like that – at least not for very long. His frustration here is frustration with himself. It would be impossible for him to live like a human, because the things that motivate him, that make him light up – that are 'Fantastic!' – aren't the minutiae of romance at night bus stops, but things like the sound of a terrified mob running screaming from a Victorian music hall!

More than any of his predecessors, the Ninth Doctor is in love with danger and adventure, and never bothers to pretend he doesn't relish it and would rather be getting on with something more mundane. He runs towards life-threatening situations, at least when they kick off, with joy spread across his face.



? The Doctor we meet in 'Rose' is lively, sparky and, as we shall discover later, perhaps just going through the motions...

dressed much more simply than ever before, and perhaps as a result never really looks out of place wherever he travels to.

So this Doctor has an informality, a modernity, that we haven't seen before. He's also much more interested in popular culture and politics than his predecessors; he knows about contemporary celebrities, got quite into *Bear With Me*, knows about Iraq and Harriet Jones (contrast that with the Third Doctor's supreme lack of interest in earthly politics) and can grin at the notion of Soft Cell's *Tainted Love* being regarded as a piece of classical music in the far future. That isn't to say he's not interested in high culture any longer; more that he's now stimulated and enthusiastic about *everything* cultural, from the design of the Cabinet Rooms, to Dickens, to the idea of witnessing humanity's first contact with aliens. Importantly, the only times we see him bored and casually dismissive are when he is forced to hang around the environs of Rose's former humdrum life.

He's appalled but hardly surprised by the not-bothered reaction in the Tylers' front room to the crashed alien ship, and bluntly rejects any suggestion of spending time fraternising with Jackie. Shepherd's pie and a night in front of the telly, something we the viewers enjoy all the time, is an anathema to him, and he deliberately entices Rose away from it with an especially poetic description of a journey through time and space, riding the shockwave from an exploding star.

It's worth noting here his reaction to Stuart and Sarah, the couple at the wedding in *Father's Day*; he seems to express regret at never having led a 'normal' life of dating, late night partying and phone numbers scribbled on the back of the hand,



Why? I think this could result not only from his innate regenerated personality, but also quite probably the aftermath to the Time War. We don't know (yet?) whether he fought it before, during or after his regeneration from the McGann model. We don't know (yet?) exactly how and why

Gallifrey and the Time Lords were destroyed, or how and why the Doctor tried but couldn't save the planets of the Nestenes, the Gelth and presumably many thousands of others. All we really know is that Gallifrey and the Time Lords there were all destroyed – and that the Doctor thought the final battle had destroyed the opposing force, the Daleks, as well. There's another mysterious gap for us to wonder about in the photos and pictures collected by Clive in *Rose*; the Doctor implies in the same episode that he has only recently regenerated, but Clive's collection shows him out and about, presumably before meeting Rose, and in one case wearing very different, and much more 'old school Doctor', clothes.

Whatever the case, the Doctor we and Rose meet in the first episode is lively, sparky and as we shall later discover, perhaps just going through the motions. With the Time Lords and the Daleks gone he is travelling on alone in the TARDIS doing what he always does, and moving like lightning doing it. He seems to reject the possibility of companionship, and makes a curious point of dissing the human race perhaps more overtly than since the very first episode in 1963. He's perfectly happy saving the planet from the Nestenes, but it's as if he doesn't want to get involved with humans on a personal level ever again. It's fascinating for aficionados of the original series to watch his gradual acceptance of Rose in this episode, as she rekindles aspects of his personality that he

Above left: The Doctor tries to make peace with the Nestene Intelligence, but his Plan B vial of anti-plastic gets him into real bother in *Rose*.

Above: An emotionally wrecked Doctor plans an escape with Jack and Lynda in *Bad Wolf*.

Left: The Ninth Doctor gives the 'old school' look a whirl in pictures collected by Clive in *Rose*. So why the big change thereafter?

GUESS WHO?

appears to have tried to shut off. Her cleverness and comparatively cool acceptance of the extraordinary events at the start of the episode – though she tries to rationalise them, she doesn't panic or talk nonsense like, for example, Jackie or Mickey initially do – awaken something in the Doctor. He is forced by events to rescue her from the Auton facsimile of Mickey in the restaurant, but by this point he has abandoned any qualms about letting her into the TARDIS and coming clean to her about his origins and purpose. He doesn't try 'Forget me' again because by this point he likes her. She's a perfect companion – like Sarah Jane or Mel in the classic series, both of whom, significantly, he also chose to keep at his side. The fact that she saves his life – and saves the Earth – at the end of the episode by the sheer force of her wit and intelligence, her willingness to think, are enough to make his mind up. After the unimaginable cosmic horrors the Doctor has witnessed, Rose represents an ideal – something pure and worthy, something to believe in and, quite possibly, to love. With Rose at his side, the loneliness is eased, and he revels in her company. It's hard to imagine a more perfect companion for him; somebody to try and impress (as Rose herself notes with glee very early on) but somebody who *wants* to be impressed.

danger and adventure – the only time we see him happily doing nothing is when surrounded by his three personally-vetted humans in *Boom Town* – seems to come from a burning desire to keep moving, keep talking, keep Doctoring; because otherwise he might have to stop and think. Both Jabe in *The End of the World* and the 'last' Dalek bring back memories of the Time War and the loss of the Time Lords, and both produce very different sides to this apparently happy-go-lucky adventurer. Interestingly, the Gelth and the Dalek play on the Doctor's survivor guilt, the Gelth seemingly unintentionally. Would the Doctor, before the shattering events of the Time War, have been quite so willing – almost eager – to help them in their plan to inhabit the bodies of the dead? Wouldn't the Doctor have wanted to check the story out, bide his time a little? It's almost as if the guilty Doctor is blind to the possible duplicity of the Gelth simply because he's so desperate to make amends for his past 'failure' – whatever it was – to save all those planets and their peoples.

Similarly, the Dalek plays on the Doctor's guilt, but unlike the Gelth it knows exactly what it's doing. Like many episodes of the new series, *Dalek* demands close attention. The Dalek's cunning doesn't evaporate when it gets infused with Rose's DNA. Its

? It's almost as if the Doctor is blind to the possible duplicity of the Gelth because he's desperate to make amends for the War.



Like the Doctor, Rose runs towards something that she's been told will 'always [be] this dangerous'. She loves the Doctor and the life he's given her from the off, and he loves her back for that. They are hand in glove from the very beginning, and the lack of antagonism between them make the times when they do fall out – over the Gelth or Rose's interference with time in 1987 – all the more memorable and dramatic. If those two are at loggerheads, we know it *must* be serious.

It's also refreshing to see the Doctor not taking any chances with Rose. He shows her the future and the past, then takes her back home, presumably to see if she wants to continue her travels. Only after *World War Three* does she become a fully-fledged companion, and in the next two episodes we see what happens when somebody doesn't come up to scratch.

Adam Mitchell is adaptable, intelligent and brave, but his desire to get something out of his time with the Doctor – something for himself, as if travelling the universe wasn't enough – confirms the Doctor's initial scepticism of him. It's interesting to compare the Doctor's attitudes to Adam and Mickey; in *World War Three*, Mickey proves himself in exactly the way Adam fails to. And tellingly, it's Captain Jack's willingness to sacrifice himself at the conclusion of *The Doctor Dances* that convinces the Doctor to allow him on board. It's hard to imagine the Doctor offering Jack that privilege at the beginning of the episode, where he's openly contemptuous of Jack's criminal irresponsibility.

What this all adds up to is that this Doctor's open love of



taunts of the Doctor are merely a slight variation of the trick it plays on Rose to reactivate it. It exploits Rose's sense of moral outrage at its torture and imprisonment, playing on her compassion. It exploits the Doctor's guilt at surviving the War, choosing exactly the right words to hit him hard. In an uncanny echo of Davros' goading of the Fifth Doctor in *Resurrection of the Daleks*, it goes for the Doctor's unique strength – his moral sense, his ability to empathise and see all sides – and turns it into a weakness.

Intriguingly, it makes the Doctor doubt himself. Its suggestion that 'You would make a good Dalek' is clearly ludicrous, as the Doctor fought in a defensive war and tried to save lives, and the Daleks are ruthless killing machines who want to destroy every other species. There is no comparison between them, and one can imagine nearly all of the previous Doctors – especially the Second or Seventh – laughing off these words. But they hit the Ninth Doctor hard. Like the Fifth Doctor before him, he takes a moment to recover and then heads back into the fray all guns – almost literally – blazing. But importantly, it is only when he sees the Dalek has not exterminated Rose, when it had the opportunity to, that he drops the gun. And he certainly has no qualms about despatching lorryloads of 'pure' Daleks in *The Parting of the Ways*, just as he won't lift a finger to save Cassandra, the Gelth or the Editor once they've shown which side they're on. It seems the Doctor is troubled by his own morally equivalent sense of guilt only when it's coaxed out of him by an opponent. And crucially, it is Van Statten who causes the death and destruction in his own lair by not letting the Doctor kill the Dalek at the start. It tells us something about this Doctor that he's quite comfortable raging at Van Statten, who is at the very most a stupid and arrogant man,

Above: The Doctor at the controls of his "frankly magnificent timeship" in *Boom Town*.

Above right: The Doctor tells Adam to stop nagging him in *The Long Game*. And that's about as pally as they ever get...

but is successfully shouted down, if only for a moment, by a devious Dalek.

'Margaret' the Slitheen is another case in point here. The convenience of the TARDIS' intervention at the end of *Boom Town* sadly robs us of seeing how the Doctor would have solved his dilemma. As with the Dalek, the Doctor is successfully taunted by Margaret about the consequences of his actions, but her points, though articulately expressed, are not very good ones. She is a mass murderer caught in the act and planning even more and even worse mass murders. The Doctor seems to forget his responsibility to her past and future victims when he's swayed by her taunts, though frustratingly we never learn how he would have got himself out of this corner. In other ways this is a good thing, as dramatically it allows the viewer to take her or his own position in the issue – but it also recalls the Doctor's inability in this series and the original, to 'look me in the eye and end my life'.

We mustn't forget that most of the time, however, the Doctor is still as ruthlessly pragmatic as ever. He offers the Nestenes a chance to talk, and offers the Slitheen a chance to pack up and get out. But he's quite prepared to act against them with no qualms when they disappoint him.

It's interesting to note that the Ninth Doctor has a tendency to

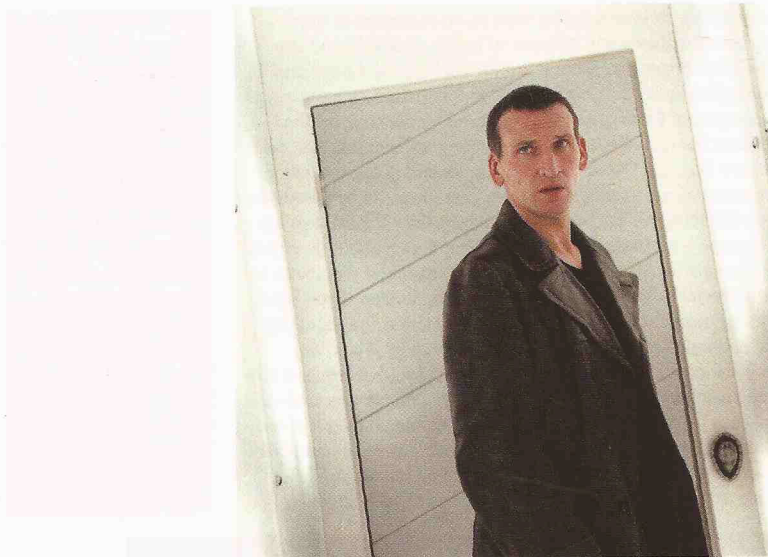
be swept along by events rather than to be in control of them. Often, his adventures end because of happy accidents and the actions of other people. Were it not for Dickens he'd have died in that dungeon in Cardiff; were it not for Rose, the Nestenes would have conquered Earth and wiped out the human race; in *The Long Game* his casual trust in Adam nearly leads to disaster; and in *Father's Day*, the Doctor is, to all intents and purposes, killed. His reluctance, or inability, to play the patrician – to be a Pertwee Doctor, shielding his friends from danger under the folds of his flowing cape – seems to lead to him being blown about by events more than any of his previous selves. The upside of this factor is that the Doctor is back to being a frantic improviser. If you need a defining moment for the Ninth Doctor's tactics, the sequence where he identifies the Slitheen's home planet in *World War Three* is the one. He's been lured into a trap and then backed into a corner, and has to save Jackie and Mickey with only seconds to spare – but he pulls the cat out of the bag by 'narrowing it down'. He's also known all along that there is a quick and comparatively easy way to destroy the Slitheen, but holds out to the last possible moment because he knows that it's a risk – to Rose.

Below left: The Doctor rushes to the church to save Rose from her own meddling in *Father's Day* – but wasn't it a bit irresponsible of him to put Rose in such a tempting situation in the first place?

Below right: The Doctor and Rose watch as the nanogenes surround Nancy and Jamie in *The Doctor Dances*.
Bottom: The Doctor meets the Jagrafess in *The Long Game*.



GUESS WHO?



His joy at being told what to do by Harriet Jones in *World War Three* is something completely new in the Doctor. We've never before seen him so glad that somebody else is taking the decision and giving him orders. This suggests the weight of responsibility, especially in ethically compromising positions, can freeze him into inaction. There are hints of this in some stories from the classic series; but whereas the Fourth Doctor doesn't defer for a moment to Sarah-Jane's urgings that he must destroy the Daleks before they're born, and clearly sees it as his decision alone, the Ninth Doctor is much more open to suggestions, opinions and even, as here, to orders.

As time passes, it's also nice to see the Ninth Doctor's attitude to the human race mellowing. His contempt for us 'stupid apes' (an interesting remark, as it suggests a different evolutionary descent for the Time Lords) is countered first by Rose. It's very rewarding to see his initial dismissal of Mickey thawing at the end of *World War Three*, and his pact with Mickey to cover this up in front of Rose. By this point, Mickey has proved himself to the Doctor. He acted smartly when the Slitheen policeman attacked his flat, and carried out the Doctor's instructions to bomb Downing Street without too much fuss. In a way, this is a resonant echo of how the First Doctor came to accept Ian and Barbara way back in *The Brink of Disaster*, and proves that now, as then, he's prepared to revise his attitude to humans in general if they can prove themselves to him. Jackie's parochialism is, of course, the exact reverse of this; she's a 'typical' human, and she seems to prove his poor opinion of us. It's interesting to note that the only time the Doctor really takes Jackie seriously is when she challenges him about Rose's safety. Now that he's become emotionally engaged with Rose, her family is important to him. Jackie may be, in the Doctor's eyes, the mother-in-law from hell, but he takes her concern for Rose seriously because he feels it too.

The Doctor's come a long way by *Boom Town*. He's relaxed and jaunty at the start of the episode, and his reaction to the discovery of the identity of Cardiff's new mayor is a far cry from 'Fantastic!', suggesting that he was actually enjoying himself in his friends' company and not actively looking to run into danger. He certainly has learnt from Rose and become more sociable and less uptight. *The Doctor Dances* is another good example of this; whereas he seemed to enjoy and even get off on the mayhem in *The End Of The World* and *The Unquiet Dead*, here he is overjoyed when he manages to save everyone. 'Give me more days like this!' he

Top: The Ninth Doctor may know his popular culture, but he has little truck with the Big Brother house in *Bad Wolf*.

Above: He is, on the other hand, delighted to meet Charles Dickens in *The Unquiet Dead*. "I'm your biggest fan, he gushes.

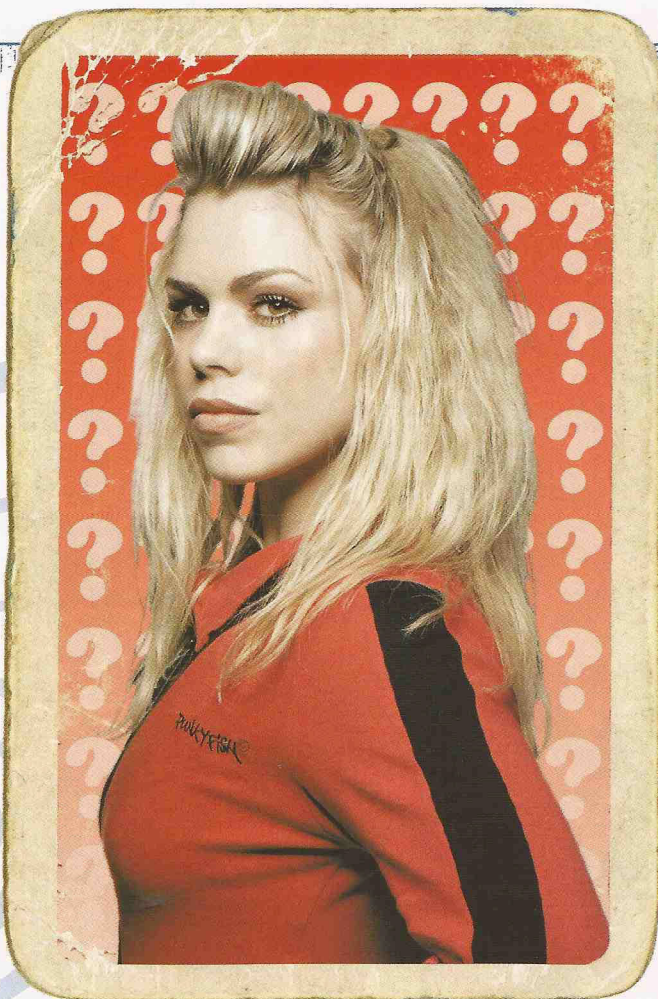
Right: Guess which monsters bring out the worst in this Doctor...?



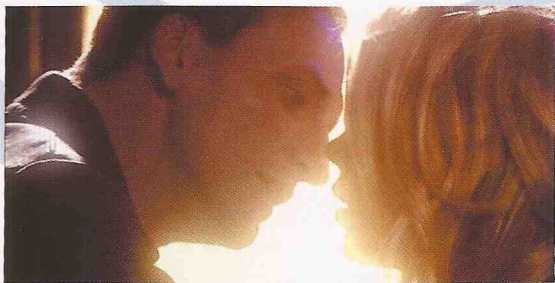
cries, openly and emotionally, happy to share his feelings, even to dance. It seems that he has really opened up; the evasions and strangeness of the earlier episodes are gone.

But there's one big, big evasion still to come. The Doctor's decision to trick Rose into going home in *The Parting Of The Ways*, and his pre-recorded message of goodbye, prove how much of an impact she's made on him. There seems to be no way out from the massive Dalek attack on Earth – and what the Doctor and the viewers don't know at this point is that sending Rose home is the way out. Also, the Doctor's dilemma at this point – that in destroying the Daleks, he may be forced to destroy Earth – recalls the events of the Time War and the destruction of Gallifrey. Tantalisingly, this raises the possibility that the Doctor may have been forced to destroy his own planet. And the last thing he wants pure, worthy Rose to see is a replay of those events involving her world. Jack is a hardened pro; but the Doctor just can't risk Rose's life. She represents an ideal – if he is to live with himself, even for the short time he thinks he's got left, Rose *must* survive, she *must* have a good life. Compare that to his attitude to individual humans at the beginning of the series and you can see how much she means to him – even before their 'final' moments together.

The Doctor's symbolic 'suicide' before he's rescued by Rose is a fascinating moment. He simply can't face activating the Delta Wave, even though he knows that he must for the greater good. He prepares himself for death almost gladly, it seems – because he can't bring himself to perform the same destructive act again. This is one of the greatest dramatic moments in the series old or new, raising many ethical questions. Is the Doctor being selfish? Was he justified in asking Lynda and the others to risk their lives fighting the Daleks if he had no intention of following through? Is his 'suicide' a mental breakdown, the effect of a lifestyle of taking responsibility on a scale we can't even begin to comprehend? Or is his 'cowardice' noble? Rather wonderfully, it's left for us to judge. And I'm not going first...



? It takes an invasion of the universe by a massive Dalek army to get the Doctor and Rose to the kissing stage at last!



It's at the very end of the series, the very end of the Ninth Doctor's life, that we get what I think is the definitive answer to the questions posed at the very beginning. Does the Doctor love Rose? And does Rose love the Doctor? And if they do – what kind of love is it?

The unwritten rule followed since 1964's *The Aztecs* – in which the Doctor clearly develops a kind of sundowner pseudo-sexual relationship with Cameca – was that the Doctor, in the words of former producer Graham Williams, was 'too high-minded for girls'. But there were many hints in the original series that this wasn't entirely accurate; the Third Doctor's feelings for Jo seem to be more than just paternal, and there are tantalizing moments between the Fifth Doctor and Todd in *Kinda*. The Eighth Doctor's full-on kiss with Grace is the most famous example, and there's also the undeniable fact that Susan is the Doctor's granddaughter, now pretty much confirmed by a line in *The Empty Child*. In the following episode, which is really all about the sexual dynamics of the Doctor, Rose and Jack, the Doctor says plaintively, 'You just assume I don't... dance'. What we're presented with here is the tacit admission that the Doctor does indeed possess all the equipment and all the necessary desires. It also raises the interesting point that Graham Williams may have been more right than he ever realised. Perhaps it was

the Doctor's nerdiness, his high-mindedness as an individual personality, that made us all assume that Time Lords, unlike birds, bees and even educated fleas, didn't 'do it'?

In *The Unquiet Dead*, there's a moment when the Doctor is clearly knocked out by Rose's Victorian get-up – she's beautiful 'for a human'. But as we later learn, Rose has just assumed the Doctor isn't really up for it. It's only when her other suitors – Mickey, Adam, and in particular Jack – are on the scene that we pick up on the Doctor's jealousy. But just as with Jo all those years ago, he never comes out to Rose and admits it. It says something that it takes an invasion of the universe by a massive Dalek army, and Rose's bravery and cleverness at using the heart of the TARDIS, to get them to the kissing stage. For some reason, the Doctor is not confident enough to go out and get the girl. Is this something to do with being a Time Lord? Or is it because that's the kind of guy the Doctor, with his subdued longing for an idealized 'ordinary' life, is?

This is a whole new mystery for us to explore, and it'll be interesting to see how the Tenth Doctor and Rose will get along. After all, most people, when they finally get to snog their new boyfriend, don't see them glow and completely change their appearance and personality. Where will the relationship – and let's face it, it is one – go next? And if the Doctor and Rose ever did properly get it on, what would it mean for our understanding of the Doctor? It's all fascinating stuff.

One of the most well-worn clichés used in reviews nowadays is 'an emotional roller-coaster ride'. But I'm afraid I just can't think of a better way to describe the time we've spent with the Ninth Doctor. Christopher Eccleston's thoughtful performance has combined with scripts and production values that have brought out and consolidated everything we old keepers of the faith always knew was there in the character and the original series. The Ninth Doctor simultaneously broke the mould of the Doctor – accent, demeanour, clothes, sexuality – and was the Doctor we'd always known. It was fantastic to have him back.

Above: Rose Tyler – the Doctor's perfect companion.

Left: The Doctor and Rose finally get to the tongue-ticking stage... but he's really sucking out some deadly vortex energy. What a swizz!



"You are alien"

Arriving on the Embankment in the TARDIS, Rose believes that Mickey, her boyfriend, is dead.

ROSE: Mickey. I'll have to tell his mother he's dead, and you just went and forgot him again! You were right. You are alien.

THE DOCTOR: Look, if I did forget some kid called Mickey –

ROSE: He's not a kid!

THE DOCTOR: – it's because I'm busy, trying to save the life of every stupid ape blundering about on top of this planet, all right?

ROSE: All right!

THE DOCTOR: Yes it is!

(SILENCE. THEN, SULKY, BOTH LIKE KIDS:)
ROSE: If you're an alien, how come you sound like you're from the north?

THE DOCTOR: Lots of planets have a north.

From *Rose* by Russell T Davies



Rose

Young Rose Tyler completes another day as an assistant at Henriks department store in London and descends to the basement to take the lottery money to Wilson, the chief electrician. In the gloomy corridors she is confronted by a group of moving display mannequins which advance on her. She is pulled to safety by a stranger who explains to her that the dummies are living plastic creatures controlled by a relay device on the roof which he is going to blow up. The stranger tells her that he is the Doctor and urges her to flee the store, the roof of which explodes seconds later.

Rose returns home to her flat where she is fussed over by her mother, Jackie, and Mickey, her boyfriend. Mickey throws a dummy arm (which Rose acquired at the shop) into the bins outside. Next morning, the Doctor turns up at the flat and is attacked by the arm which has become animated; he immobilises it before it can kill Rose. As the Doctor departs, he tells Rose that whatever is behind all this wants to overthrow the human race. Rose is fascinated by the Doctor, who seems to vanish in an old police call box. She searches for him on the internet, eventually contacting Clive, a man who has been investigating appearances of the Doctor

throughout history. While waiting outside Clive's house, Mickey is attacked by a plastic wheelie bin. When Rose joins him, he is acting strangely.

A quiet meal for Rose and a stammering Mickey is interrupted by the Doctor, who shows Rose that her boyfriend is now a fake, removing Mickey's head as the impostor's hands turn into huge chisels. Rose and the Doctor flee to the back yard where the police box now stands. Rose enters the vast interior control room within and learns that this is the TARDIS; the Doctor is an alien. The Doctor traces the head's control signal and the TARDIS rematerialises on the Embankment, where he explains that the Nestene Consciousness is planning to consume Earth's waste and dominate the world. It can control all plastic. They realise that the London Eye is the Consciousness' transmitter and descend into a chamber beneath it, the Doctor armed with some antiplastic. There he confronts a vat of living plastic but is grabbed by two dummies while Rose rescues the real Mickey. The Doctor pleads for Earth, but the Consciousness recognises the Doctor as having fought in the War, and has the TARDIS brought into the chamber.

The Nestene sends its activation signal and shop window dummies come to life; Clive is killed in front of his family and Rose's mother is cornered by three bridalwear dummies. It is up to Rose to use her gymnastic skills to swing at the dummies holding the Doctor, deploying the antiplastic into the vat. Just in time, the dummies collapse, lifeless.

The Doctor takes Rose and Mickey to a nearby alley in the TARDIS and lets them out, offering Rose a chance to travel with him. When he says that his vessel can also travel in time, Rose makes her choice and runs towards the open door...

PRODUCTION

Tue 20 Jul 04 Howells, St Mary's Street, Cardiff (Department Store); Working Street, Cardiff (City Shopping Street)
Wed 21 Jul 04 St Mary's Street, Cardiff (City Shopping Street); Queens Arcade, Cardiff (City Shopping Street)
Thu 22 Jul 04 Queens Arcade (City Shopping Street); Working Street (City Shopping Street)
Mon 26 Jul 04 Trafalgar Square, London (City Shopping Street); Westminster Bridge, London (Bridge Across the Thames); Victoria Embankment, London (Embankment/London Eye)
Tue 27 Jul 04 London Eye, London (London Eye)
Wed 28 Jul 04 Brandon Estate, Kennington, London (Tyler's Estate); Victoria Embankment, London (Embankment)
Thu 29 Jul 04 Brandon Estate (Tyler's Estate)
Fri 30 Jul 04 Brandon Estate (Tyler's Estate/Ext. Tyler's Flat)
Mon 02 Aug 04 University Hospital of

Wales, Cardiff (Basement Corridor/Basement Room)
Tue 03 Aug 04 University Hospital of Wales (Basement Room/Basement Corridor #2/Department Store Corridor/Lift)
Fri 20 Aug 04 Unit Q2, Newport: Rose's Bedroom; Jackie's Bedroom
Sun 22 Aug 04 La Fosse, The Hayes, Cardiff (Restaurant/Kitchen)
Mon 23 – Wed 25 Aug 04 The Paper Mill, Sanatorium Road, Cardiff (Underground Lair)
Thu 26 Aug 04 Unit Q2: Tyler's Flat Kitchen; The Hayes, Cardiff (Alley-Way)
Wed 01 Sep 04 Unit Q2: Mickey's Flat; Mickey's Bedroom; Tyler's Flat
Thu 02 Sep 04 Unit Q2: Tyler's Flat
Fri 03 Sep 04 Unit Q2: TARDIS
Mon 06 Sep 04 Unit Q2: Tyler's Flat; Clive's Shed
Wed 08 Sep 04 Taff Terrace, Grange Town, Cardiff (Suburban Street/Clive's House); Channel View Flats, Cardiff (Stairwell)
Thu 09 Sep 04 Cardiff Royal Infirmary, Cardiff (Restaurant Kitchen/Restaurant Yard)

Fri 10 Sep 04 Unit Q2: Lift; TARDIS; Marks & Spencer, Skinner Street, Newport (Department Store/Street outside Store)
Sat 11 Sep 04 Unit Q2: Tyler's Flat; TBA, Cardiff (Tyler's Estate); BBC Broadcasting House, Llandaff, Cardiff (Lift)
Tue 14 – Thu 16 Sep 04 Model Unit Stage, Kendal Avenue, London: Nestene lair destruction, Henriks Explosion, etc.
Mon 18 Oct 04 Lydstep Flats, Gabalfa (Tyler's Estate); Unit Q2: screen inserts
Wed 10 Nov 04 Studio 1, Culvershouse Cross, Cardiff (Tyler's Flat – Jackie's Bedroom)

RADIO TIMES

Sat 26 Mar 05 *Rose: The Time Lord*, who's now had as many lives as a cat, materialises once more for the long-awaited ninth incarnation of the classic sci-fi drama. After meeting a mysterious stranger, Rose Tyler realises that her life will never be the same again.

Fact File

In Russell T Davies' original outline document, Episode 1 was headed "Rose meets the Doctor, and the journey begins"; the writer's contract for the script read "Rose meets the Doctor". The adversary for the Doctor was the Nestene Consciousness, created by Robert Holmes in 1969 for the serial *Spearhead from Space*, after which it featured in *Terror of the Autons* (1971). This lifeform could control plastic and generally operated through plastic mannequins with built-in wrist guns called Autons (named after the firm Auto Plastics in *Spearhead from Space*) but also via other plastic objects including phone wires, as mentioned by the Doctor when discussing the threat with Rose. Davies selected the Nestene for the debut episode not only because the threat of animated dummies was a scary concept for viewers, but also because it was a plausible concept for Rose to be confronted with that would initially leave her confused as to whether what she had witnessed was a hoax or not.

The shooting script for the episode was prepared on Monday 5 July 2004. Some early scripts for the series indicated the time and day relative to Rose's experiences when the action took place. Thus the episode began with Rose waking at 0730 on Day 1, she arrived at work at 0835, descended in the lift at 1802, escaped from the shop at 1808, and was back home at 2045. On Day 2, the Doctor arrives at the flat at 0902 and leaves at 0920, Rose visits Mickey at 1000, arrives at Clive's at 1600, dines with Mickey at 1850, arrives on the Embankment at 1856, the Doctor and Rose reach the London Eye at 1920, enter the underground lair at 1935, the signal is sent at 1942, the menace is ended at 1945 and Rose decides to join the Doctor at 1947.

In the script, Rose was introduced as "She's 19, her bedroom's a mess, she's got another bloody day at work and she's so much better than this". At no point in the script were the dummies referred to as Autons, and the Doctor was described as "in his 40's, clothes once stylish, now battered, maybe a crumpled brown leather jacket. Like Terence Stamp, if he worked on a market stall. And no matter what, this man enjoys himself." Davies retained the Doctor's sonic screwdriver device; this had first been introduced in the 1968 serial *Fury from the Deep* and destroyed in 1982's *The Visitation*; however, it had reappeared in the 1996 TV Movie. The attack by the dummies in the lift originally saw them smashing through the floor.

Clive's scene with Rose included references to other adventures of the new Doctor, indicating his presence at President Kennedy's assassination on 22 November 1963 (the day before the first episode of *Doctor Who* was screened), at the maiden voyage of the Titanic in April 1912 and in Sumatra in 1883 the night that Krakatoa erupted (27 August) –

which the Doctor also commented he had been present at in the 1970 serial *Inferno*. In the script, the Doctor gave the definition of TARDIS as "Time And Relative Dimensions In Space", the most commonly used definition of the acronym since *The Watcher*, the first episode of *The Time Meddler* in 1965. Various scenes were rewritten on Monday 12 July including the opening of the show, Rose's escape from the store, the restaurant scene and the Nestene's defeat.

Because of its London material, Episode 1 was scheduled to be made alongside Episodes 4 and 5 by director Keith Boak as a group of shows referred to as Block One, with rehearsals starting on Monday 12 July at a suite in the Millennium Stadium, Cardiff. All 13 episodes of the new series were recorded on Digital Betacam, filmed and edited into a 16:9 widescreen programme. Production on Episode 1 began at 6pm



on Tuesday 20 July; Billie Piper's and Camille Coduri's first recording for the series which was also attended by Ben Cook from *Doctor Who Magazine*. Two stunt performers were also on hand; Holly Lumsden performed the stunt sequences as one of the brides while Paul Kulik was the stunt driver when the back window of a taxi was blown out, and also drove a bus in another shot. Also present was choreographer Ailsa Altena-Berk who coached the actors playing the dummies in their movement. The following night, Lumsden and Kulik played the two dummies which smashed the windows in the Queen's arcade. The final scheduled scene was of Henriks exploding; this was the first scene to use the new TARDIS police box prop, and Any Effects also



provided all the burning debris hurled up by the blast. On the third night, Thursday 22, Lumsden and Kulik now performed stunts as shoppers.

The crew moved to London the following week, and began work on the episode on Monday 26 July; Noel Clarke's first scene was with Piper in Trafalgar Square. The crew from BBC Three's documentary series *Doctor Who Confidential* covered production of the scenes with the TARDIS and the Millennium Wheel on the nights of Monday 26 and Tuesday 27.

Back in Wales, recording took place at the University Hospital of Wales on Monday 2 August; the need for secrecy about the new episodes was now emphasised as the crew were instructed not to take any private photographs at all on the set. There was also a total ban on smoking in the hospital premises, with the crew under threat of being asked to leave if anyone was caught doing so.

There was then a gap while production focused on Episodes 4 and 5. Further script revisions followed on Wednesday 18 August concerning the Doctor talking to Rose on his way back to the TARDIS, the Doctor tracking the signal using Mickey's head, and the pair heading for the London Eye. Recording on Episode 1 began again on Friday 20 August at the production base of Unit Q2 in Newport, a warehouse used by the BBC where all the interior sets were built. For recording at La Fosse restaurant (renamed Tizzano's Pizza Restaurant) at The Hayes in Cardiff on Sunday 22, stunt co-ordinator Rod Woodruff stood in for Noel Clarke in stunt shots, and stuntman Kevin Hudson donning a green hood (which would be removed in post-production) to perform the scenes as the headless fake Mickey. Millennium Effects provided the headless torso, the fake Mickey head and also two sets of the chisel hands.

On Monday 23 August, the crew began work in the Underground Lair which was the Paper Mill, an old industrial building where only essential members of the

Facing page: Top: Rose investigates the mysterious Doctor in Clive's shed.

Left: The plastic arm isn't as armless as it seems...

This page: Top: Auton brides smash their way onto the streets on London.

Above: "It isn't a price war!" The Doctor and Rose talk world domination at the Powell Estate.

EPISODE 1 *Rose*



team were allowed on the upper ground levels. The main stunt of Rose swinging on the chain was staged on Wednesday 25, with Juliette Cheveley performing the sequence in place of Piper, Will Willoughby standing in for Christopher Eccleston and Maurice Lee and Richard Dwyer as the two Lair Dummies who landed on air bags below the gantry after their fall.

Back on the sets at Unit Q2 on Wednesday 1 September, the footage showing the blaze at Henriks on BBC News 24 was film of a fire which had appeared on the BBC News on Sunday 8 December 2002; although the store was called Henriks, the BBC News 24 report referred to it as "Henricks". On Thursday 2, when the Doctor visited the Tylers' flat, the show on TV was the edition of BBC One's *Breakfast* from Monday 16 August 2004. Willoughby again doubled for Eccleston when the Doctor was attacked by the arm, with Woodruff – dressed in a

Top: Shop window dummies on the rampage!

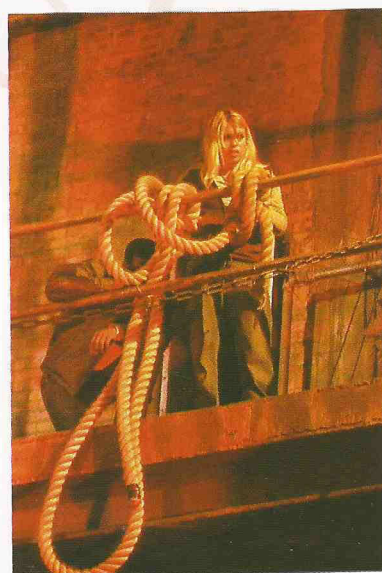
Above: Auton Mickey's head leads the TARDIS to the Nestene base.

Right: Rose finds the real Mickey in the lair.



green body stocking – operating the plastic limb made by the props department. Phil Jay performed the Doctor's card shuffling in close-up and *Heat* magazine specially mocked up a prop cover featuring members of their own staff. It was from this morning that security was tightened up and all crew were told that they had to carry their BBC Security Pass while present at Q2. Friday 3 saw the recording of the TARDIS scenes begin at the warehouse. During filming, Eccleston changed the definition of TARDIS to "Dimension" in the singular as given in the show's first episode, *An Unearthly Child*, in 1963.

The complexity of production called for an extra week of recording. On Tuesday 7 September, the scenes in Clive's Shed were taped; this was a set built in the warehouse's kitchen area. Two doctored stills were produced for the scene in



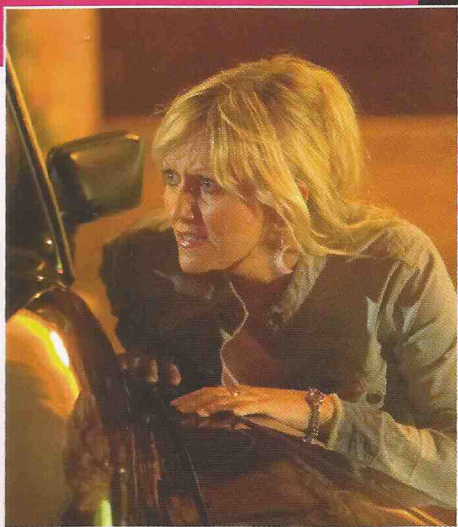
Clive's shed; the first was a photograph of President and Jackie Kennedy's motorcade on Friday 22 November 1963 which was provided by Corbis UK, and the other, from Getty Images, showed Edwardian holidaymakers in Ireland. A special photoshoot of Eccleston in period garb was performed at Unit Q2 for use in these shots. A second unit was used on Wednesday 8, with the main team completing shots with Mickey outside Clive's house (with Maurice Lee doubling when Mickey flips into the bin) while the other crew worked with Piper elsewhere. The Restaurant Yard scene was recorded on Thursday 9 at the entrance to the Cardiff Royal Infirmary on Longcross Street – a venue already used for Episode 4 some weeks earlier; this time, Chris Stone appeared in a green hood as the headless Mickey. Friday 10 began at Q2 with *Doctor Who Confidential* covering the dummies trapping the Doctor and Rose inside the lift. The final day of Block One was on Saturday 11 September.

Model filming for the episode took place at the BBC Model Unit stage, Park Western, Kendal Avenue, under the auspices of Model Unit Supervisor Mike Tucker; Tucker was a long-time *Doctor Who* enthusiast and, as well as being a visual effects assistant on the original series since 1986, was also the co-author of numerous *Doctor Who* novels since *Illegal Alien*, published by BBC Books in October 1997. The first shoot spanned Tuesday 14 to Thursday 16 September, including the destruction of the Nestene lair and pyrotechnic elements such as the roof explosion used for the destruction of Henriks department store.

By October, it was clear from a rough assembly of the episode that the fast editing meant that the show was under-running. Extra material was written to be directed during Block Two. The first example of this was an extended version of the conversation between the Doctor and Rose as the Doctor returned to the TARDIS with the dummy arm, recorded in Gabalfa, Cardiff, on the morning of Monday 18 October. The final recording took place on Wednesday 10 November for shots of Jackie in her bedroom at the studios of HTV Wales. Final script revisions came when Davies defined the Nestene dialogue on Friday 26 November.

Murray Gold was commissioned to provide music for the series during October, recording from his home studio in Hampstead. Melanie Pappenheim provided vocals for the haunting 'Bad Wolf music' first used as Rose hears the TARDIS dematerialise from her estate.

An edit of *Rose* was screened for the cast and crew during the Christmas drinks celebration at the Holland House Hotel in Cardiff on Tuesday 14 December. A teaser trailer was broadcast on BBC One on Saturday 1 January 2005. Final voice recording for the episode was conducted on Saturday 5 February, including the Nestene dialogue performed by Nicholas Briggs who had provided the Dalek voices the previous autumn and



was then preparing to start work on Episodes 12 and 13. On Friday 4 March, an almost complete edit of *Rose* appeared on the internet, leaked by a third party company in Canada. After an investigation by the Canadian Broadcasting Company, the individual responsible was sacked.

A special set of television trailers for the new series had been planned as far back as September 2004, with the crew viewing a rough cut of Episode 1 on Tuesday 23 November. A script was written by Ben Friend and Anton Ezer and developed with the executive producers. The special inserts were shot on 35mm film with Eccleston and Piper on the TARDIS set on Saturday 26 February and with Eccleston in the underpass at Newport Train Station on Sunday 27. Sarah O'Gorman was the director for BBC Broadcast with Mark Collins producing. Two teaser trailers of the stars aired from Tuesday 8 March; concurrently,



the bbc.co.uk website was redesigned. The first public screening of the episode was on Tuesday 8 March, at Cardiff's St David's Hotel. The first versions of the full trailer appeared on Tuesday 15 March, and on Wednesday 23 March, bbc.co.uk also launched Clive's website; Clive's surname was given as "Finch" in promotional documents for the episode.

The *Radio Times* promoted the first episode with a special fold-out cover of the TARDIS. *Doctor Who* was singled out by TV editor Alison Graham as one of Today's Choices, while a shot of Rose

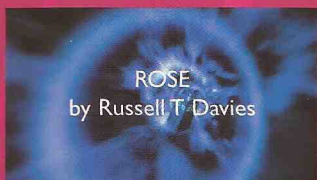
Above left: Jackie (Camille Coduri) regrets her late-night shopping trip!

Above: The Doctor finds himself in the grip of an Auton – and only Rose can save him now...



accompanied the listing. There was also a 16-page pull-out insert containing interviews with cast and crew, previews of new creatures and an episode guide by Nick Griffiths and Guy Clapperton.

The original broadcast of *Rose* on BBC One was marred by a technical error at the start of the programme where during Rose's encounter with the dummies the sound of BBC Three's live *Strictly Dance Fever: The Auditions* bled through from Studio 8 at Television Centre; this did not affect BBC One Scotland which was broadcasting *Rose* independently.



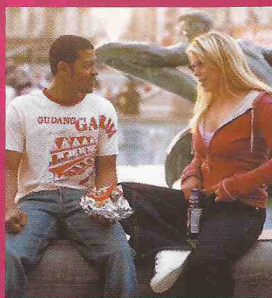
ROSE
by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Camille Coduri *Jackie Tyler*, Noel Clarke *Mickey Smith*, Mark Benton *Clive*, Eli Garnett *Caroline*, Adam McCoy *Clive's Son*; Alan Ruscoe, Paul Kasey, David Sant, Elizabeth Fost, Helen Otway *Autons**; Nicholas Briggs *Nestene Voice*. * Cast detail: Alan Ruscoe, Paul Kasey, David Sant, Elizabeth Fost, Helen Otway *Hero Dummies*; Elizabeth Fost, Helen Otway *Brides*; Alan Ruscoe, Paul Kasey *Lair Dummies*.

UNCREDITED: Catherine Capelin, Michael Humpries, Jason Jones, Saul Murphy, Paul Newbolt, Catrin O'Neil, Sean Palmer, Elen Thomas, J.P. Kingdon, M Couchman, Alan Wadlan, Steph Grant, Glyn Page, Louise Vincent, David Matthews *Dummies*; Phil Jay *Hand Double for Doctor Who*; Rod Woodruff *Plastic Arm Strangler*; Will Willoughby *Stunt Double for Doctor Who*; Melanie Mort *Blonde Mother*; Daisy Sydenham *Blonde Child*; Alun Jenkins *Neighbour*; Maurice Lee *Stunt Double for Mickey*; Linda Davies, Ceri Jones, Jacqueline Morris, Andy Jackson, Ian Jennings, Angela Silcocks, Helena Dunn, Creighton Hanney, Lyndon Ward, Wendy Ward, Russell Cook, Leighton Haberfield, Nicholas Wade *Diners*; Rod Woodruff *Stunt*

Double for Mickey; Kevin Hudson *Headless Mickey*; Chris Stone *Headless Mickey*; Catherine Capelin, Rachel Chambers, Michael Humpries, Jason Jones, Saul Murphy, Paul Newbolt, Catrin O'Neil, Sean Palmer *Adult Dummies*; Holly Lumsden *Stunt Dummy*; Holly Lumsden, Paul Kulik *Stunt Public*; Paul Kulik *Stunt Dummy*; Elen Thomas *Bride*; Holly Lumsden *Stunt Bride*; Paul Kulik *Stunt Driver*; Juliette Chevelly *Stunt Double for Rose Tyler*; Maurice Lee, Ricard Dwyer *Stunt Doubles for Lair Dummies*; Paul Sparrowman, Paula Keogh, Daryl Adcock, Nicholas Lupton, Wendi Sheard, Jane Hunt, Jenny Pink, Stephen Bracken-Keogh *Additional Dialogue Recording*. * Not in finished programme.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Keith Boak. *Autons originally created by Robert Holmes*. 1st Assistant Director George Gerwitz [and Stuart Renfrew, Lloyd Ellis, uncredited]. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dafydd Rhys Parry [also William Booker, Carolyn Chapman, James DeHavilland, Dan Mumford uncredited]. Location Managers Clive Evans, Lowri Thomas. Production Co-ordinator Dathyl Evans. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Sian Prosser. Script Editor Elwen Rowlands.



Camera Operators Mike Costelloe, Martin Stephens [and Robert Muller and Gareth Hughes, uncredited]. Focus Pullers Steve Lawes, Mark Isaac. Grip John Robinson [also Warwick Drucker, Jim Wilkinson uncredited]. Boom Operator Damian Richardson. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Rod Woodruff. Stunt Performers Holly Lumsden, Paul Kulik. Choreographer Ailsa Alena-Berk*. Art Department Co-ordinator Gwenllian Llwyd.

Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Peter Walpole. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property Master Patrick Begley. Construction Manager Andrew Smith. Standby Props Phill Shellard, Adrian Anscombe. Graphic Artist Jenny Bowers. Wardrobe

Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artist Sarah Wilson. Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production

Supervisor Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists Simon C Holden, David Bowman, Sara Bennett, Alberto Montanes, Jennifer Herbert. 3D VFX Artists Andy Howell, Chris Tucker, Jean-Claude Deguara, Mark Wallman, Paul Burton, Chris Petts, Porl Perrot**. Digital Matte Painter Alex Fort. Model Unit Supervisor Mike Tucker. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Special Effects Any Effects. Prosthetics Millennium Effects. Editor Mike Jones. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

** Incorrectly credited as Paul Perrot on broadcast version.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
Rose	26 March 2005	7.00pm-7.45pm	44'11"*	10.8M (7th)

* All durations include 'Next Time' trailer

REPEAT BROADCAST

Rose	27 March 2005*	7.00pm-7.45pm	44'11"	0.6M
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* Broadcast on BBC Three



"Is that what you do?"

In the Manchester Suite, Rose asks about the impending end of her world.

ROSE: How long's it got?

THE DOCTOR: About half an hour. Then the planet gets roasted.

ROSE: Is that why we're here – I mean, is that what you do? Jump in at the last minute and save the Earth.

THE DOCTOR: I'm not saving it. Time's up.

ROSE: But what about the people?

THE DOCTOR: It's empty. They've all gone. All left.

(SHE LOOKS AT THE PLANET; FEELS TINY)

ROSE: Just me, then.

From The End of the World by Russell T Davies



The End of the World

The Doctor offers Rose the chance to choose their destination and when she selects the future he eggs her on further and further. They emerge from the TARDIS into a room which offers a view of Earth below. The Doctor informs her that this is the year 5.5/apple/26 – some five billion years into her future – and the day the sun expands. "Welcome to the end of the world."

A voice informs those on board the Platform One space station that Earthdeath is scheduled for 15:39 as the Doctor explains to Rose that guests are assembling to witness the spectacle in the Manchester Suite. They are met by the Steward, and the Doctor's psychic paper acts as the duo's invitation to the event. Rose is taken aback by the blue Steward who then introduces the other guests including Trees from the Forest

of Cheem, the tiny blue Moxx of Balhoon, the event's sponsor who is the Face of Boe, the black robed Adherents of the Repeated Meme and the final representative of humanity, Lady Cassandra O'Brien dot Delta Seventeen. After 708 operations Cassandra is now just a piece of skin stretched on a frame and requires continual moisturising by her surgeons. Gifts are exchanged between the guests, but the spheres handed over by the Adherents soon break open to reveal robotic spiders which get into the ducting and kill a plumber called Raffalo.

Rose is disorientated by these new experiences and asks the evasive Doctor where he is from; he fixes her mobile phone so she can phone home to her mother. However, the spiders have caused a fault in the infrastructure of Platform One, and the Steward is killed when one of the spiders

lowers the protective sunfilter on his office window. To investigate, the Doctor enlists the help of Jabe, a female Tree with whom he has become friendly. Jabe's metalmachine has analysed the Doctor and she knows what he is... and is sorry for him.

The Doctor and Jabe look at the giant fans in the station's ventilation chamber and they detect a spider. Rose becomes trapped in the viewing gallery with the sunfilter descending, but the Doctor manages to battle the control systems to raise it again. In the Manchester Suite, the Doctor reveals that the Adherents do not truly exist and that the spiders were actually devised by Cassandra. Cassandra needs money for endless operations to keep her looking flat and was planning to create a hostage situation. Instead, she and her surgeons teleport back to her ship as the spiders destroy Platform One's safety systems, leaving the guests to die.

The Doctor sets out to reset the computer which means crossing a gantry past vast cooling fans. Jabe volunteers to hold down a lever, slowing the fans, although this means a rise in temperature and she burns to death. The Doctor manages to stabilise Platform One and then reverses Cassandra's teleportation feed; without her aides to moisturise her, Cassandra's body snaps in the hot atmosphere. The Earth dies.

The Doctor takes Rose back to her own time and admits that he is a Time Lord – the last of his race. His world was burnt up in the War. Now he travels alone... but Rose will travel on with him, despite the danger.

PRODUCTION

Tue 07 Sep 04 Unit Q2, Newport:
Tyler's Kitchen
Thu 23 Sep 04 Unit Q2: TARDIS
Mon 04 – Tue 05 Oct 04 Unit Q2;
Platform One – Ventilation Chamber
Wed 06 – Fri 08 Oct 04 Temple of
Peace, College Road, Cardiff (Platform
One – Manchester Suite)
Mon 11 – Tue 12 Oct 04 Temple of
Peace (Platform One – Manchester
Suite)
Wed 13 Oct 04 Temple of Peace
(Platform One – Corridor/Corridor
Manchester Suite/Corridor Outside

Office/Viewing Gallery Corridor)
Thu 14 Oct 04 Temple of Peace
(Platform One – Viewing Gallery
Corridor/Stewards Office/Corridor);
BBC Broadcasting House, Llandaff,
Cardiff (Platform One – Corridor
Maintenance)
Fri 15 Oct 04 Unit Q2; TARDIS/Viewing
Gallery; Platform One – Viewing Gallery
Mon 18 Oct 04 Unit Q2: Platform One
– Ventilation Chamber; Ducts
Wed 20 Oct 04 Headlands School,
St Augustine's Road, Penarth: Ground
Floor (Pickups: Manchester Suite/
Maintenance Corridor/Jabe's Arm)
Fri 22 Oct 04 Unit Q2: Pick-up shots
Tue 09 Nov 04 Helmont House,

Churchill Way, Cardiff (Alleyway);
Queen Street, Cardiff (Busy Street)
Fri 26 Nov 04 Unit Q2: Platform 1 –
Ducts
Fri 18 Feb 05 Unit Q2: Platform One –
Ventilation Chamber
Sat 19 Feb 05 Temple of Peace
(Platform One – Room/Shaft)

RADIO TIMES

Sat 02 Apr 05 *The End of the World:*
The Doctor and Rose visit the year five
billion to watch as the expanding Sun
swallows the Earth. But among the
alien races gathering to watch the
spectacle, a murderer is at work.

Fact File

Russell T Davies' outline for the episode was headed *The End of the World* and was set "millions of years in the future"; the final scene of the episode was to be set in "Piccadilly Circus, 2005". Davies got the idea of Lady Cassandra while watching the Oscars and seeing once beautiful women with ruined faces from diets and facelifts.

The shooting script for Episode 2 was prepared on Tuesday 31 August 2004 and set out a timescale for the adventure of just one hour. The opening scene on Day 3 was set a few minutes after Episode 1. The Doctor and Rose emerge into the Viewing Gallery at 1500, the Doctor talks to Rose at 1515 and she telephones her mother – for whom it is still 1100 on Day 1. The Doctor asks for Jabe's help at 1519, catches the spider at 1528, saves Rose at 1531, and sees Cassandra teleport away at 1535. Jabe dies at 1539 and the Doctor leaves the ventilation chamber at 1542. Cassandra dies at 1550 and the Doctor and Rose depart at 1600 to arrive back in Rose's time.

The Forest were described as "humanoid figures in white robes, but with bark for skin. Their 'hair' is a series of thin branches, with the occasional leaf, twined back like wicker". Originally, the Steward announced that the Moxx of Balhoon carried a standard health warning. Of the Adherents, "cowed monk-like figures, faces hooded in darkness, like the Ghost of Christmas Future crossed with a Dementor. A sinister hum follows them round," wrote Davies, referring to Charles Dickens' *A Christmas Carol* and also J K Rowling's *Harry Potter and the Prisoner of Azkaban*; the Steward indicates that the Adherents would recite the meme half-hourly. The Face of Boe came from the Silver Devastation, followed by the ambassadors from the City State of Binding Light (who required strictly monitored oxygen levels), the Brothers Hop Pyleen (from the exalted clifftops of Rex Vox Jax, the inventors and copyright holders of hyposlip travel systems), the incognito cybernetic hyperstar Cal 'Spark Plug' MacNannovich and his entourage, Mr and Mrs Pakoo and the chosen scholars of Class Fifty Five from the University of Rago Rago Five Six Rago. Davies compared the Moxx's spitting to the character Spit the Dog from the ATV Saturday morning show *Tiswas*. Cassandra was described in detail: "A metal frame, six foot tall, three feet wide. Only an inch deep. And stretched across that frame, a piece of canvas... Except this isn't canvas. It's skin. Right in the middle, there are two eyes and a mouth. No nose, no chin... The eyes are bulging, but the mouth has no depth; it's just lips and teeth, no actual mouth behind it. When the lips are open, you can see right through. The whole frame is supported on a sleek metal truck. At the base, in a glass jar, a brain bubbles and glows from within, wires connecting it to the frame."

Davies specified several pieces of music to be played on the 1950s jukebox: *Tainted Love* by Soft Cell (a chart hit in August 1981 originally recorded by Gloria Jones in 1964), *Love Letters* by Alison Moyet (a hit in November 1987, originally recorded by Dick Haymes) and *Toxic* by Britney Spears (a Number One hit in March 2004).

One scene with the Doctor and Jabe heading for the maintenance corridors was completely dropped; in this, the Doctor goads Jabe into breaking the rules. The main conversation between Rose and Cassandra was originally far longer. When Rose asks Cassandra where the human race went, the Lady originally spoke of the great Space Arks; this was a reference to the 1966 serial *The Ark* in which the Earth was to fall into the sun in the far future, and the entire population of the planet was on a 700-year voyage to the planet Refusis II. Like Rose, the script contained a



Top: Jabe (Yasmin Bannerman) is confused by her metal-machine's conclusion...

Above: Rose finds that her twig is somewhat lacking in social skills.



edition of *Gardening SOS* originally broadcast on Thursday 2 October 2003.

On Friday 17 September, the opening TARDIS scene was added to the script and changes were made to the Doctor and Rose approaching the Manchester Suite, the entry of the guests, the start of the Steward's death scene, a scene of the Doctor and Jabe going down a corridor and into the ducting, and the closing scene of Rose contemplating the end of the Earth. The opening scene originally had more dialogue between the Doctor and Rose concerning the year 2500, and the Manchester Suite was compared to an art gallery or a Philippe Starck hotel.

The main recording for Episode 2 began with the opening TARDIS scene at Unit Q2 on Thursday 23 September; the same day, two "monster parades" of the alien creatures were conducted at 1.30pm and 8.30pm. Millennium Effects provided a Tree (played by Alan Ruscoe), the Moxx of Balhoon (Jimmy Vee) and the Face of Boe at 1.30pm, while the later session featured Von Pearce as a Surgeon, Paul Newbolt as an Adherent and one of the Blue Staff Children. In attendance on this day were exhibition organiser Martin Wilkie and press officer Annie Frederick who were interested in seeing monster costumes which could potentially appear at *Doctor Who* exhibitions.

After a fortnight on location for Episode 3, work on Episode 2 began again at Unit Q2 on Monday 4 October with Christopher Eccleston and Yasmin Bannerman; Bannerman was subjected to a two-hour make-up session as the prosthetics made by Millennium Effects were fitted to her face. A number of electric fans were used to simulate the breeze of the main fans, and a vast green screen area was erected for where the background around the chamber would later be added. On Tuesday 5, stunt artist Sarah Franzl doubled for Bannerman in the shot where Jabe starts to burn. Choreographer Ailsa Altena-Berk was on

EPISODE 2 *The End of the World*



set to discuss the movement of the Trees with Bannerman, and later performed a similar duty for the other aliens.

The first location work for Episode 2 began on Wednesday 6 October at the key venue of the Temple of Peace on King Edward VII Avenue in the Cathays Park area of Cardiff. Recording on Wednesday afternoon was attended by a crew from CBBC's *Newsround* working under producer Paul Arnold with presenter Thalia Pellegrini (indeed, the dialogue made specific reference to *Newsround Extra*), while Tim Master, the editor of the CBBC *Newsround* website, was also in attendance. Other set visitors included Benjamin Cook from *DWM* and Justin Richards who was working on the tie-in book *Doctor Who: Monsters and Villains*. Three of the blue staff were adults of restricted growth while the remainder were children who worked in two alternating teams of ten. Clare Cage read in the dialogue for Cassandra onto the set, and was over-dubbed at a later stage by Zoë

Wanamaker at Air Studios in London. Work on Thursday 7 was covered by the crew of *Doctor Who Confidential* which concentrated on the alien make-up and prosthetics.

On Monday 11 October, the Adherent which lashed out at the Doctor was played by stuntman Jamie Edgell. Clayton Hickman, editor of *DWM*, and James Goss, the editor of the BBC *Doctor Who* website, attended recording. Edgell again played the Adherent who attacked Rose on



Top: Cassandra's loyal surgeons take a break from moisturising!

Above: The steward deals with two uninvited guests...

Wednesday 13, and was the hand-double for Eccleston in close-ups at a computer panel outside the Viewing Gallery the same day. Work on the Viewing Gallery set at Unit Q2 on Friday 15 was covered by Adam Page from *Doctor Who Confidential*; this time the focus was on some of the CGI material and included an interview with CGI expert David Houghton. Block Two completed recording with insert shots at Unit Q2 on Friday 22. For the convenience of locations, the final two

scenes of the Doctor and Rose back on Earth were scheduled to be recorded by Lyn during work on Block Three. There were also more shots of the Ducts recorded by a second unit at Unit Q2 on the morning of Friday 26 November. A pick-up shot of the Doctor pulling the lever in the Ventilation Chamber was recorded much later, on Friday 18 February 2005.

Doctor Who Confidential also recorded an interview with Lyn during post-production work at the Newport facility on Monday 6 December, later augmented by CGI material taped at The Mill on Monday 24 January and Monday 28 February 2005. Voice recording – including the computer voice and all the alien delegates – was performed on Saturday 5 February; originally Nicholas Briggs was to have voiced the speaking Adherent, but the dialogue was eventually recorded by Silas Carson. Some of Murray Gold's theremin-style music for the episode was inspired by cues from the 2001 film *Donnie Darko*.

When the animation of Cassandra was more complex than expected, it was decided to cut to a minimum her long dialogue scene with Rose, and instead insert a new scene earlier on to stop the episode under-running. Lyn returned to record this single sequence at the Temple of Peace on Saturday 19 February, requiring only Billie Piper and Beccy Armory who had been cast as the new character, Raffalo.

To promote the episode, the *Radio Times* ran a feature titled 'Origin of species' in which Guy Clapperton discussed the episode with the crew. *The End of the World* was again selected by Alison Graham as one of Today's Choices and a shot of two aliens accompanied the listing.

THE END OF THE WORLD by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Simon Day *Steward*, Yasmin Bannerman *Jabe*, Jimmy Vee *Mox of Balhoon*, Zoë Wanamaker *Cassandra*, Camille Coduri *Jackie Tyler*, Beccy Armory *Raffalo*, Sara Stewart *Computer Voice*, Silas Carson *Alien Voices*.

UNCREDITED: Chris Chapman, Ross Marshall, Stephen Boyd, Wesley Maddocks, Scott Hurley, Elliot Blackner, Jack Palmer, Jack Thomas, Adam Smith, David Pursey, Owen Roberts, Steffan Stone, Alex Francis, James Price, Billy McCleary, Mathew Rawliff, Jake Rees, Thomas Drewson, Dan Allen, Ryan Conway, Darius Huntley, Elliot Truman, Carlton Venn *Blue Staff*, Paul Kasey, Alan Ruscoe *Lute/Coffa*, Michael Humphries, Paul Newbolt, Saul Murphy, Dean Cummins, Jason Jones *Adherents*, Toby Hunt, Jamie Jones, Trey Taylor, Josh Kingston, Ioan Mansaray, Alex Yell, Mathew Hill, Giles Hibberd, Greg Mothersdale, Keith Newell, Matthew Gilbert, Adam Moore *Ambassadors/Brothers Hop Pyleen/Cal 'Spark Plug' MacNannovich/Mr and Mrs Pakoo/Class Fifty Five scholars*, Von Pearce, John Collins *Surgeons*, Clare Cage *Stand-in for Cassandra*; Jamie Edgell *Stunt Double for Adherent*;

Jamie Edgell *Hand Double for Doctor Who*; Sarah Franzl *Stunt Arm Double for Jabe*; Pam Kane, Jeff Paigne *Office Worker Passersby*; John Griffith-Evans *Big Issue Seller*; Julie Sydenham *Mother*; Daisy Sydenham *Daughter*; Carl Edwards Ackerman *Stand-in for Doctor Who*; Lucy Lutman *Stand-in for Rose Tyler*; Nicholas Lupton, Jane Hunt, Stephen Bracken-Keogh, Wendi Sheard, Paul Ganney, Emma Feeney, Nick Cater, Hannah Welch *Additional Dialogue Recording*; Ben Gould, James Cooke, Saul Baum *Unknown*. * Not in finished programme.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Euros Lyn. 1st Assistant Director Lloyd Elis [also Jonathan Leather and Jon Older, uncredited]. 2nd Assistant Director Steffan Morris [also Sean Clayton, uncredited]. 3rd Assistant Director Dan Mumford [and Nick Britz and Alex Mercer, uncredited]. Location Manager Clive Evans [also Lowri Thomas, Llyr Morris, uncredited]. Unit Manager Emma Reid. Production Co-ordinator Pamela Joyce. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Non Eleri Hughes [and Pam Humphries, uncredited]. Script Editor Elwen Rowlands. Camera Operators Martin Stephens, Mike Costelloe [and Kevin Rudge, uncredited]. Focus Pullers Steve Lawes, Mark Isaac [and

Terry Bartlett, uncredited]. Camera Assistants Anna James, David Jones [and Steve Davies, uncredited]. Grip John Robinson [and Steve Jones, uncredited]. Boom Operator Damian Richardson [and Will Planitzer, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Stunt Performers Jamie Edgell, Sarah Franzl. Choreographer Ailsa Altena-Berk. Art Department Co-ordinator Gwennllian Llwyd. Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Peter Walpole. Supervising Art Director Stephen Nicholas. Standby Art Director Arwel Wyn Jones. Property Master Patrick Begley. Standby Props Phill Shellard, Adrian Anscombe [and Trystan Howell, uncredited]. Graphic Artist Jenny Bowers. Construction Manager Andrew Smith. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artist Sarah Wilson. Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production Supervisor

Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists Sara Bennett, Michael Harrison, Jennifer Herbert, Astrid Busser-Casas, Simon C Holden, Alberto Montanes, Bronwyn Edwards. 3D VFX Artists Nick Webber, Matt McKinney, Paul Perrot, Joel Meire, Paul Burton, Chris Petts, Andy Howell. Digital Matte Painter Alex Fort. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountants Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Special Effects Any Effects. Prosthetics Millennium Effects. Editor John Richards. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC [also Paul Bond and Peter Thornton, uncredited]. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

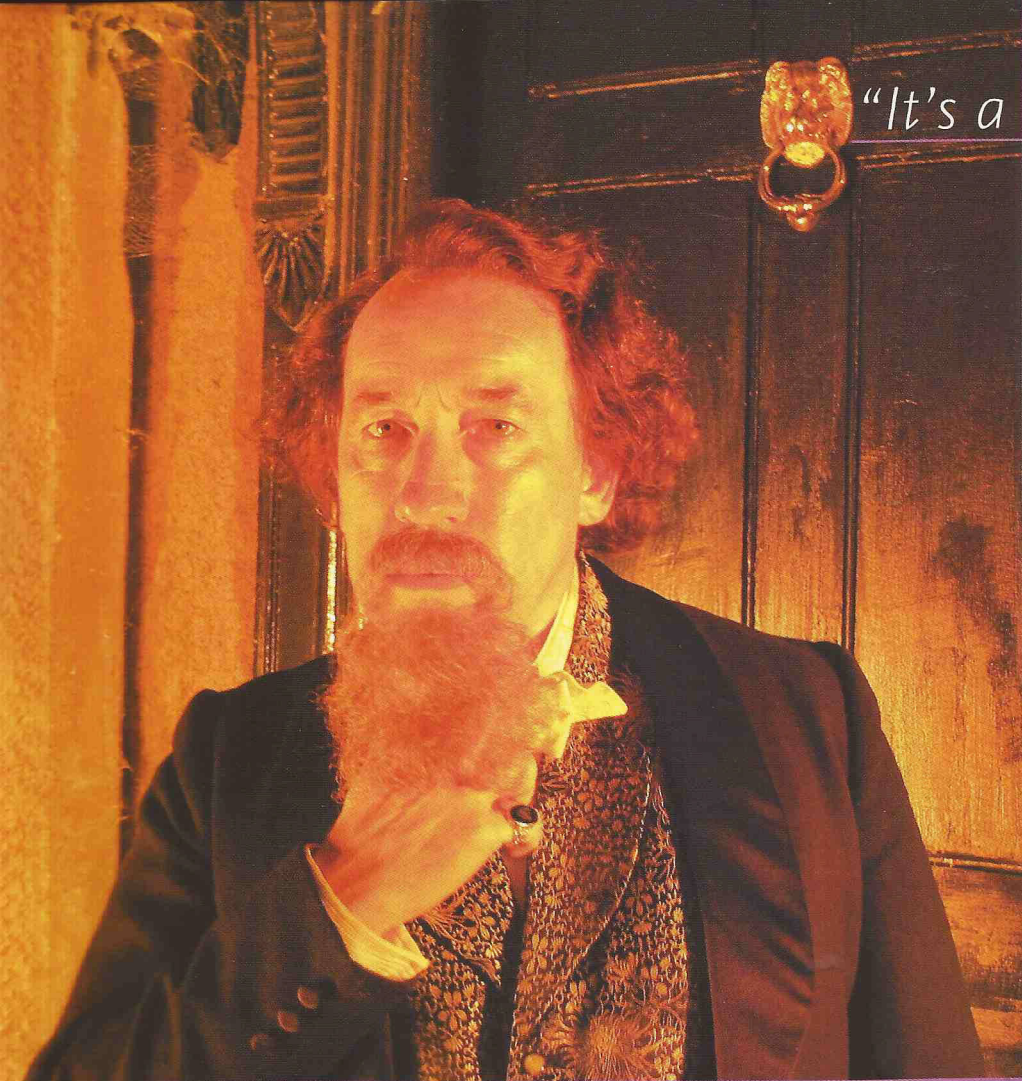
BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>The End of the World</i>	2 April 2005	7.00pm-7.45pm	44'45"	8.0M (19th)

REPEAT BROADCAST

<i>The End of the World</i>	3 April 2005*	7.00pm-7.50pm	44'45"	0.5M
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* Broadcast on BBC Three



"It's a different morality"

In Sneed's parlour, Rose is aghast at the Doctor accepting the idea of the Gelth possessing the bodies of the dead.

ROSE: You can't let them run around inside dead people!

THE DOCTOR: Why not? It's like recycling. (RIGHT AT EACH OTHER:)

ROSE: Seriously though, you can't.

THE DOCTOR: Seriously though, I can.

ROSE: But it's just... wrong. Those bodies were living people. We should respect them, even in death.

THE DOCTOR: Do you carry a donor card?

ROSE: It's different, it's... (EXASPERATED)

THE DOCTOR: It is different, yeah. It's a different morality. Get used to it. Or go home.

From *The Unquiet Dead* by Mark Gatiss



The Unquiet Dead

In a Victorian chapel of rest, the Welsh undertaker Mr Sneed offers his condolences to Mr Redpath as they look at Redpath's dead grandmother in her coffin. Suddenly her eyes open, she throttles her grandson and smashes her way out. As Sneed calls out to his maid, Gwyneth, that they have "another one", the ghoulish old lady walks out into the snowy night...

The Doctor takes the TARDIS on an erratic journey into the past; they supposedly arrive in Naples in 1860 but a local newspaper soon reveals that they are in Cardiff on Christmas Eve 1869. At Sneed and Company, Sneed tells Gwyneth that the corpses are getting lively again; Gwyneth feels something terrible is happening in the house. As they search the streets, Sneed

forces Gwyneth to use "the sight" to locate the old lady who was going to see "a great man".

A weary and soulless Charles Dickens prepares for another reading from *A Christmas Carol* but his performance erupts into chaos when blue ectoplasmic spirits emerge from the mouth of the ghoulish old woman in the audience. This attracts the Doctor and Sneed. While the Doctor talks to Dickens – who dismisses the wraiths as trickery before they slip into the gas mantles – Rose sees Sneed and Gwyneth grab the old woman and bundle her into the hearse. Sneed then drugs Rose and takes her with them. The Doctor and Dickens give chase in the writer's carriage.

Rose comes to in Sneed's chapel of rest to be confronted by the undead forms of Mr Redpath

and his grandmother. The Doctor and Dickens arrive at Sneed's and realise that something is living in the gas pipes. The Doctor rescues Rose, as the spirits leave the bodies of Redpath and the old lady. Sneed explains that his home is haunted, and it is soon clear that Gwyneth can read minds.

Despite Dickens' protests, the Doctor holds a seance. A wraith appears and explains it is one of the Gelth, a race facing extinction after losing their physical form in the Time War. They ask to be allowed to inhabit human corpses. The Doctor agrees, realising that the house is built on a time rift – a crossing point for the aliens. Gwyneth agrees to act as a conduit in the basement morgue, seeing the Gelth as angels sent by her dead parents. However, the Gelth are many in number and aim to establish a bridgehead, with the spirits taking over the morgue corpses, planning to kill and inhabit all humans. Sneed is killed and becomes possessed, with the Doctor and Rose trapped. Dickens flees the house, but then realises how gas can be used to fight the Gelth and returns. Filling the room with gas sucks the aliens out of the corpses and the Doctor – finding that Gwyneth is already clinically dead – leaves her to strike a match, ignite the gas and destroy the house with the Gelth inside.

The adventure has left Dickens invigorated and eager to write his experiences into *The Mystery of Edwin Drood*. After the TARDIS departs, the Doctor informs a saddened Rose that Dickens will die within the year, with the work incomplete...

PRODUCTION

Sun 19 Sep 04 New Theatre, Park Place, Cardiff (Theatre)
Mon 20 Sep 04 Cambrian Place, Maritime Quarter, Swansea Marina (Cardiff Square/Ext Coach)
Tue 21 Sep 04 Beaufort Arms Court, Monmouth (Ext Sneed's House/Street Under Archway)
Wed 22 Sep 04 Church Street/St Mary's Street, Monmouth (Street/Cardiff Square/Ext Coach/Alley Way)
Thu 23 Sep 04 Unit Q2, Newport: TARDIS; Int Coach
Mon 27 Sep 04 Headlands School, St

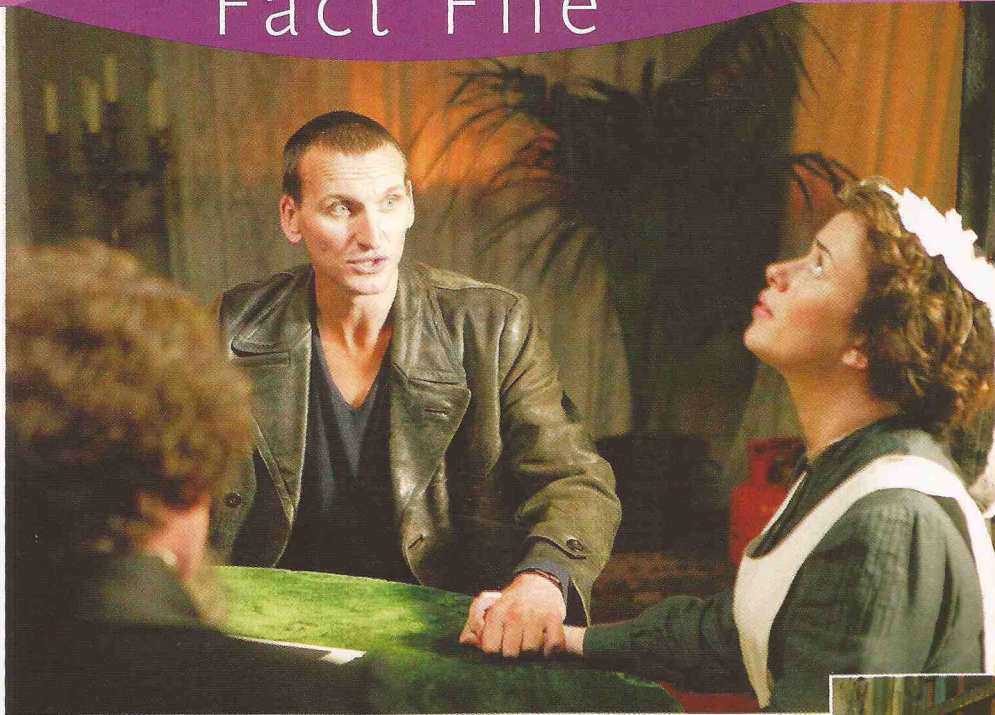
Augustine's Road, Penarth: Ground Floor (Sneed's Parlour)
Tue 28 Sep 04 Headlands School: Ground Floor (Sneed's Parlour/Chapel of Rest)
Wed 29 Sep 04 Headlands School: Ground Floor (Chapel of Rest/Corridor)
Thu 30 Sep 04 Headlands School: Ground Floor (Backstage/Chapel of Rest/Corridor/Sneed's Morgue/Sluice Room)
Fri 01 – Sat 02 Oct 04 Headlands School: Ground Floor (Sneed's Morgue/Sluice Room)
Tue 19 Oct 04 Headlands School: Basement (Dressing Room); Ground Floor (Sneed's Hallway/Sneed's

Corridor); St Augustine's Road, Penarth (Street & Alleyway)
Wed 20 Oct 04 Headlands School: Basement (Sneed's Kitchen); Ground Floor (Sneed's Hallway)
Fri 22 Oct 04 Unit Q2: Gelth Scenes; Pick-up shots

RADIO TIMES

09 Apr 05 *The Unquiet Dead*: Cardiff, 1869: when the dead start walking and creatures made of gas are on the loose, Charles Dickens proves to be an unlikely ally for the Doctor and Rose when they try to find out who is behind it all.

Fact File



reads from his 1843 work *A Christmas Carol*. When he exclaims, "What phantasmagoria is this – ?!", this was a reference by Gatiss to his first Big Finish adventure. Sneed's address was specified as "7 Temperance Court, Llandaff"; Llandaff was the suburb of Cardiff where the BBC was based and also where Dalek creator Terry Nation had been born and raised.

While talking to Dickens in the coach, the Doctor referred to his works *Great Expectations* (1861), *Oliver Twist* (originally serialised and later published as a book in 1838), the short ghost story *The Signalman* (1866), *Martin Chuzzlewit* (1843) and the death of Little Nell in *The Old Curiosity Shop* (1841). There was also a reference to *Bleak House* (1852-1853) as the group entered the morgue. In the closing scenes, Dickens also quotes "There are more things in Heaven and Earth than are dreamt of in your philosophy" from William Shakespeare's *Hamlet*. Dickens also spoke of concluding his work *The Mystery of Edwin Drood*; this

Russell T Davies' outline of the episode was headed "My name's Dickens... Charles Dickens" and was set in Cardiff, 1860. This had Dickens travelling to Wales to debunk the notion of a haunted house by challenging Miss Pendragon (also the name of Davies' villain in his 1991 BBC children's serial *Dark Season*) who claims to have created a steam-driven Ectoplasm Machine. In a steal from a sequence in the 1975 serial *Pyramids of Mars*, Rose believes that the world cannot end in 1860, so midway through the episode, the Doctor takes her to 2005 and shows her a barren wasteland; this was how Davies wanted to show that the characters could be in danger in established history.

Davies always hoped that Episode 3 would be assigned to writer Mark Gatiss. Like himself, Gatiss was a keen *Doctor Who* fan who had written tie-in novels, his first being *Nightshade* – published in the *Doctor Who: The New Adventures* series in August 1992. He had also written for Big Finish's range of audio adventures including *Phantasmagoria* (issued in September 1999) and *Invaders from Mars* (in January 2002), while he had also written and appeared in a series of comedy items for BBC2's *Doctor Who Night* in November 1999. However, in tandem with this, Gatiss had made his mark as an award-winning comedy writer and performer with *The League of Gentlemen* in stage, television and radio incarnations, and was also working on his first novel, *The Vesuvius Club*. Because of his love of Victoriana, Gatiss was delighted to write the script for the episode, drawing upon Victorian ideas of ectoplasm to create the Gelth; he also recalled that a childhood image which terrified him was one of a disinterred bride in a white dress.

One of Gatiss' early titles for the episode was *The Cripplingwell Horror*. Early drafts were set in a "Spiritualist Hotel" run by the formidable Mrs Plumchute and adjacent to Cripplingwell Cemetery where Gwyneth's little brother Davy was buried. Noah Sneed

was a genuine psychic living on an upper floor who makes contact with the Gelth thinking they are the spirits of the dead. The *Pyramids of Mars* scene survived for several drafts until it was felt it was slowing up the climax and was reduced to a couple of lines of dialogue. Drawing from the 1960 movie version of *The Time Machine*, the Doctor was to have shown the house on the scanner advancing through the years and the screen filling with mobile corpses... Mrs Peace was named after the Victorian murderer Charles Peace and Gwyneth was called after the character Gwyneth Davies, a kleptomaniac maid in an episode of the 1970s LWT drama series *Upstairs, Downstairs* entitled *Desirous of Change*.

The shooting script for Episode 3 was dated Wednesday 1 September 2004 and outlined the timescale for the episode as being during Night 4 for the Doctor and Rose; this was refined in the shooting schedule which indicated that the Doctor set the TARDIS controls at 2030, the Cardiff narrative began at 2040, the Doctor and Rose leave the TARDIS at 2056, and Dickens' reading is disrupted at 2116. The Doctor talks to Dickens in his coach at 2140 they arrive at Sneed's at 2204, the strange events are discussed at 2230, the séance is held at 2300, the group descends into the morgue at 2335, the building explodes at 2340 and Dickens says his goodbyes at 2358 with the story ending at midnight. The script opened with the TARDIS scene which was then shifted back after the opening titles. In the TARDIS scenes, the Doctor also referred to the scantily clad heroine of the cult 1968 science-fantasy film *Barbarella*.

Charles Dickens was described as "57, dapper, his beard well-trimmed; but he's weary, grey-skinned", and there was more dialogue with the stage manager. The poster on the wall was specified in the script as reading "December 24, 1869. The Taliesin Lodge, Cardiff. MR CHARLES DICKENS will be reading from his many and sundry works, a free performance to honour the Children's Hospital". Dickens



Top: The Doctor urges Gwyneth (Eve Myles) to form a bridge to contact the Gelth...

Above: The Unquiet Dead!

was to be his last, unfinished, novel. As the Doctor commented to Rose, Dickens died on 9 June 1870.

After the Block Two read-through on Thursday 8 September, various rewrites were made on Friday 17 September. The scene of Sneed and Gwyneth riding into Cardiff originally had more dialogue from the duo with Sneed fondly recalling how pleasant his trade was in the past, as well as more about Gwyneth's powers. Other changes were made to Dickens preparing to go on stage, the Doctor realising that the creature is made of gas, Rose being confronted by the two zombies, and the Gelth descending through the bridge.

Gatiss had been a fan of Alan David since he appeared in the 1970s ATV sitcom *The Squirrels* and he suggested that the actor be seen for Sneed. Eve Myles was a popular choice for Gwyneth amongst the production team and, though initially unavailable, every effort was made to try to involve her.

Production on Block Two began with Episode 3 on Sunday 19 September at the New Theatre on Park Place in Cardiff. The following day, a night shoot was planned for Cambrian Place in the Maritime Quarter of Swansea Marina, covering all the scenes of the square outside the theatre. A cherry picker crane was used for the spreading of the visual effects snow from the company Snow Business. Simon Kesans provided a

EPISODE 3 *The Unquiet Dead*

total of eight horse-drawn carriages – including those for Sneed and Dickens, as well as six handcarts and two additional horses. Location work was covered by *Doctor Who Confidential* on Monday 20 September with interviews with Phil Collinson, Russell T Davies and Mark Gatiss all recorded. Also present were Benjamin Cook from *DWM* and journalists from *Wave* and *South Wales Evening Post* who had interviews arranged with Davies.

For the exterior of Sneed's, the crew recorded at the Beaufort Arms Court in Monmouth. Stunt co-ordinator Lee Sheward supervised Christopher Eccleston's leap over the camera onto some crash mats from the exploding house. On the night of Wednesday 22 September, while the main unit covered the arrival of Sneed's hearse (with Kesans doubling for Sneed in all the shots where the character was driving) and scenes with the TARDIS, a second unit did pick-up shots from the Swansea shoot. Back at Unit Q2 on Thursday 23, a short scene of the Doctor and Dickens arriving outside Sneed's had been altered from the Tuesday night schedule and was now staged inside Kesans' coach, recorded adjacent to the TARDIS set in the warehouse area. As a result, some lines were dropped as the Doctor comments that they are dealing with amateurs when they approach the funeral parlour, and Dickens making another derogatory remark with regards the Doctor's attire. That evening, an effects test was made for the ghostly Gelth using Charlotte Cottle.

Recording began the following week at the Headlands School on St Augustine's Road in Penarth. On Wednesday 29 September, Lucy Allan doubled for Jennifer Hill in the sequence where Mrs Peace smashed her way out of the prop coffin. Recording on this day was again covered by BBC Three's *Doctor Who Confidential* team



Charles Dickens (Simon Callow) comes to the Doctor and Rose's rescue, driving the Gelth from the corpses...

and focused on the make-up process for the undead Mrs Peace. At the same time, further script revisions took place. Changes on Wednesday 29 September included Rose asking the Doctor if she could die in the past when they were trapped behind the sluice gates in the morgue. The Doctor mentioned seeing the fall of Troy (as in the 1965 episode *The Myth Makers: Horse of Destruction*), World War Five (inspired by the Doctor's reference to World War Six in *The Talons of Weng-Chiang* Part Five) and the Boston Tea Party on 16 December 1773.

When work on the Morgue scenes began on Thursday 30 September, choreographer Ailsa Altena-Berk was again on hand to arrange the movement of the zombies. Recording was also attended at 3pm by Mark Byford, the Deputy Director of the BBC, who was keen to see the production of a flagship BBC Drama series. The week at Headlands concluded on Saturday 2 with a number of scenes incomplete because of the tight schedule. These were deferred.

The next fortnight saw Lyn shift attention to the location work for Episode 2, and during this time it was felt that the script of Episode 3 was under-running. As a result, new material was added on Tuesday 12 October. An extra scene between Sneed and Gwyneth was added in Sneed's kitchen where the undertaker declared that they were going out after the old lady. The scene of Dickens listening to the gas pipes at Sneed's was also changed, and the scene between Rose and Gwyneth in Sneed's kitchen was expanded, adding material about Rose's father to lead into Episode 8. The other notable change was to expand the scene where the Doctor and Rose said goodbye to Dickens, with the author asking if his work would live on.

Work resumed on Monday 18 October when Zoe Thorne performed tests of her material as the Gelth against a black screen at Unit Q2 during the afternoon. Tuesday 19 saw the team back at Headlands School to pick up on the previous material including the new extended scenes. With the main crew busy on a recce for Block Three, it was left to the second unit to handle recording at Headlands on Wednesday 20. Friday 22 October then saw the end of Block Two with Thorne recording all her material back at Unit Q2, along with inserts of Dickens' hand on the door knocker. Crowd voices were recorded on Friday 7 January 2005.

CGI work on the episode was extensive, since the Gelth creatures were almost totally computer-generated. Aside from the physical explosion of the door, CGI also provided the destruction of Sneed's house at the story's conclusion.

To promote the episode, the *Radio Times* ran a one-page item called 'Our mutual friend' in which Mark Gatiss spoke to Nick Griffiths. Once again, the show was selected by Alison Graham for Today's Choice, while a picture of the Doctor and Dickens accompanied the listing.

THE UNQUIET DEAD by Mark Gatiss

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Alan David *Gabriel Sneed*, Huw Rhys *Redpath*, Jennifer Hill *Mrs. Peace*, Eve Myles *Gwyneth*, Simon Callow *Charles Dickens*, Wayne Cater *Stage Manager*, Meic Povey *Driver*, Zoe Thorne *The Gelth*.

UNCREDITED: Lucy Allan *Stunt Double for Mrs Peace*; Claire Williams, Felicity Boylett *Prostitutes*; Bryn Dawes, David Marc Thomas *Tramps*; John Pope *Gentlemen*; Paulette Stansbie *Lady*; Simon Kesans *Double for Sneed*; John *Double for Driver*; Harry Damsell, Owain Rodderick, John Richardson, Nigel Starke, Alan Dorrington, Julian Bosley, Caroline Axworthy, Mary Cox, Nadine Brown, Rein *Zombies*; Wyn Davies, Morris Howard, Chris Jones, Mark Jones, Rebecca Jones, Anthony Richards, John Beynon, John Norton, Craig Yates, Debbie Holmes, Steven Hammet, Melanie Gowie,

John Mallon, Sylvia Strand, Billy Watkins *Unknown*; Duncan Bett, Ceri Mears, Charlotte Merry, Kathryn Dimerly, Claire Cage *Additional Dialogue Recording*; Charlotte Cottle *Double for Gelth Hair*.

CREDITS: Written by Mark Gatiss. Produced by Phil Collinson. Directed by Euros Lyn. 1st Assistant Director Lloyd Elis. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dan Mumford [and Alex Mercer, uncredited]. Location Manager Clive Evans. Unit Manager Emma Reid. Production Co-ordinator Pamela Joyce. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Non Eleri Hughes. Script Editor Helen Raynor. Camera Operators Mike Costelloe, Martin Stephens. Focus Pullers Steve Lawes, Mark Isaac [and Terry Bartlett, uncredited]. Camera Assistants Anna James, David Jones. Grip John Robinson. Boom Operator Damian Richardson. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Stunt Performer Lucy Allan. Art Department Co-ordinator



Gwenllian Llwyd *Concept Artist* Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Peter Walpole. Supervising Art Director Stephen Nicholas. Standby Art Director Arwel Wyn Jones. Property Master Patrick Begley.

Construction Manager Andrew Smith. Standby Props Phill Shellard, Adrian Anscombe. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artist Sarah Wilson, Claire Pritchard*. Casting Associate Kirsty Robertson. Assistant Editor

Ceres Doyle. Post Production Supervisor Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists Sara Bennett, Jennifer Herbert,

Simon C Holden, Alberto Montanes, Astrid Busser-Casas, David Bowman. 3D VFX Artists Chris Tucker, Chris Petts. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson [and Rhil Edward, uncredited]. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Special Effects Any Effects. Editor John Richards. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC [and Peter Thornton, uncredited]. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

* Uncredited on DVD release

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>The Unquiet Dead</i>	9 April 2005	7.00pm-7.45pm	44'49"	8.9M (15th)

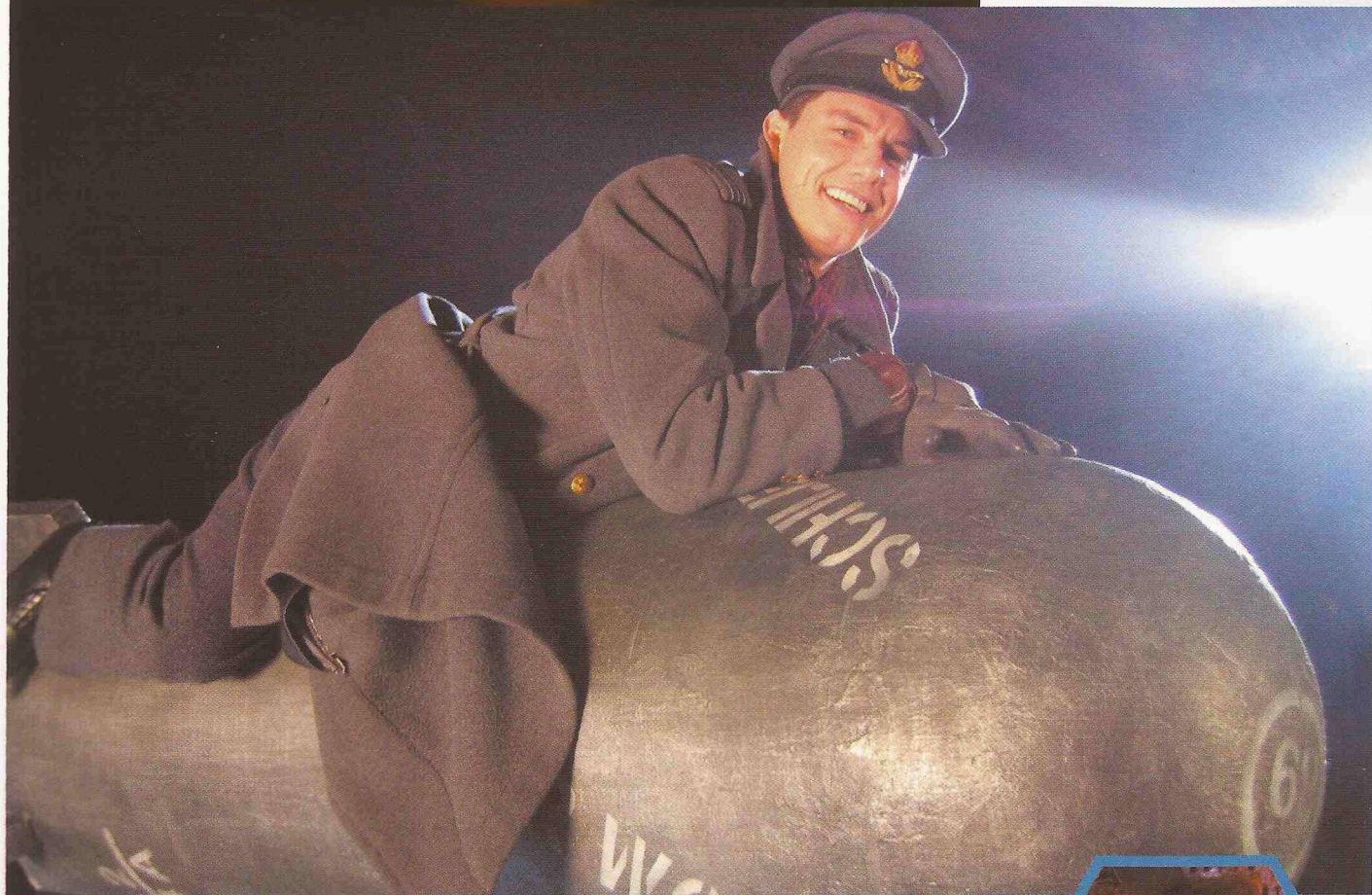
REPEAT BROADCAST

<i>The Unquiet Dead</i>	10 April 2005*	7.00pm-7.45pm	44'49"	0.4M
* Broadcast on BBC Three				

THE ART OF

DOCTOR WHO

INTERVIEW BY JASON ARNOPP



Dave Houghton ON *Blitzed London*



“I worked on the first series of *Sea of Souls* with Phil Collinson,” says Dave Houghton, visual effects supervisor at the Mill. “Which is probably why I’m talking to you now.”

Dave’s a longtime *Who* fan – in particular an enthusiast of Season Eighteen’s eccentric hard science. He worked on 1999’s Comic Relief mini-parody, *The Curse of Fatal Death*, which was scripted by another *Who*-revivalist-in-waiting, Steven Moffat.

“We did it as a freebie, obviously,” notes Dave, “back when I was quite new to the Mill. I did a few effects – like the morphing from Rowan Atkinson to Richard E Grant – over a week of nights! I thought that if they brought back *Doctor Who*, it’d be in America or somewhere, and I’d never get the chance to work on it. So as far as I was concerned, *The Curse of Fatal Death* was my one stab at *Doctor Who*...”

How wrong he was. Dave worked right through the production of Series One, overseeing all the computer-generated effects, lovingly created by a team of around 17 people. It was a long road with many bumpy

stretches, but one of the most ambitious sequences came in *The Empty Child*, when Rose hung from a barrage balloon, in the thick of an air-raid. Yikes!

“When I read the script, it filled me with excitement, actually!” says fearless Dave. “It sounded brilliant and a challenge as well: it’s one thing to take contemporary London and add things to it, but to make it night-time *and* the Blitz... we’ve said in a few interviews that Episode 2 was our big number, but there was a lot of stuff in 9 and 10!”

In describing the process, Dave starts off intelligibly enough. He shows us his initial sketches (“obviously very simplistic, but I’m trying to get a rough idea of how we’ll frame it and what we’re going to see”), then explains how his talented designer Alex Fort will then conjure up some lovely comic book-style storyboard paintings.

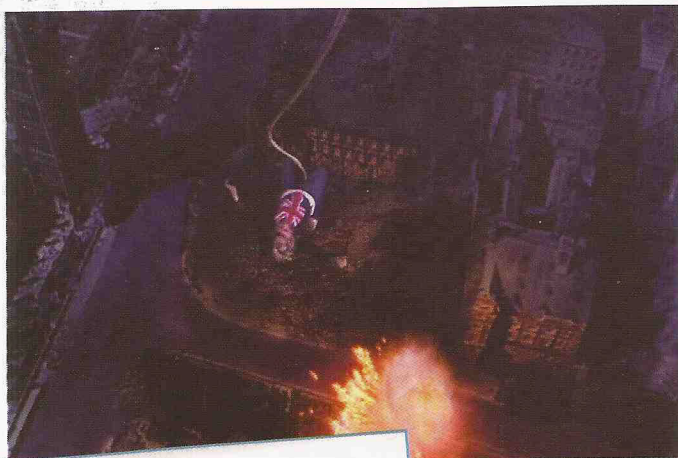
After that, Dave starts to lose computer-illiterate me, talking about 3D models, projections and breaking each shot down into different ‘elements’.

“It’s easy!” he grins. “It’s just like Photoshop!”

Just keep talking, sir. Our clever readers will understand...

One of the Mill’s beautiful composite shots of war-torn London – plus a tethered spaceship!





SEQUENCE 1

"At the tone meeting, Russell used the word 'romantic' to describe Episodes 9 and 10. So straight away, we knew we didn't want a *realistic* approach to seeing the Blitz. After all, it would in reality be black with flashing explosions going off! So you bring the moon in, for a bit of romanticism and you have a much more stylised image of London.

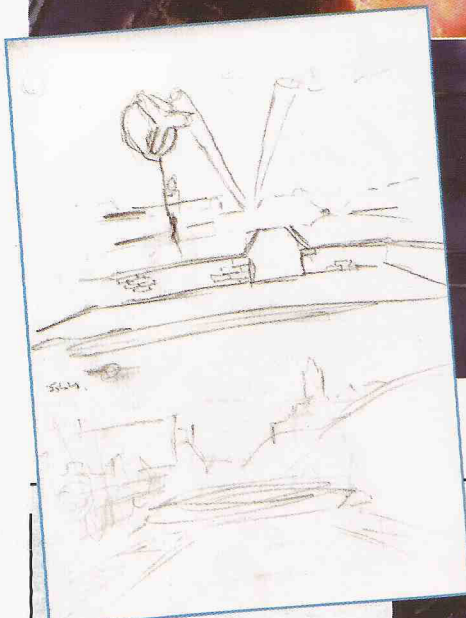
"There were originally more flying sequences, but it would have been impossible to achieve. In a way, it was good to lose them – you don't want to see too much of this stuff. Once you've established that Rose is hanging over London, and that planes are flying at her, you don't need to linger on it too long.

"My original idea was to get Billie on top of a hill, in the middle of winter, in the middle of the night, on a crane! Ed Thomas suggested that maybe this wasn't the greatest idea and that perhaps we should think about an aircraft hangar. So Billie was shot on a wire at a Cardiff RAF base, because we needed some space to fly her about.

"Our job at the Mill isn't generally to make something from nothing. The best effects are ones that are all shot for real and then pieced together. You want to get as much actual stuff on camera as you can, because it's more believable."

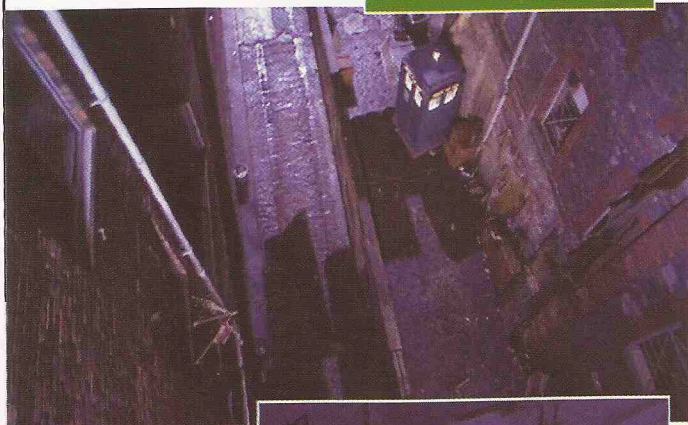
"She was on the rope, in a harness against green-screen with a camera-arm shooting from above. Then she slipped off, let go and fell ten feet, then stopped. We just digitally carry the drop on, shrinking her down. You need that initial fall, to make it more effective. By the time you're just shrinking her, you've sold the effect."

Above and left: Rose takes a tumble from a barrage balloon while German fighters bombard London. Far left: Two of Dave Houghton's rough sketches showing (top) Rose drifting over the rooftops and (bottom) the site of the Chula ship's crash-landing, with Abion Hospital on the horizon.



SEQUENCE 2

"We got a camera arm, spun it out off the roof, shooting down on the street. Then Billie was shot against green-screen. Composite them together and you've got an effective shot of her seeming to drift over the edge of the building."



Picture 1: The composite shot as seen in Episode 9.
Picture 2: Billie Piper hangs above a green-screen.
Picture 3: The empty plate of the alleyway.
Picture 4: Alex Fort's concept sketch for the shot.



SEQUENCE 3

"The idea was that Rose was moving through this landscape, so we wanted to add as much movement as we could to our matte painting of London. So Alex did the painting, which I then gave to one of our 3D operators who built the rough geometry of the buildings. We then projected the painting onto the rough model of London, so that as we move across St Paul's, it feels like it's three-dimensional. It has what we call *parallax movement*. Because the top of St Paul's is closer to you, it moves faster than the ground. It's not a simple process, but it's quite effective.

"Also, when we were shooting Billie, I asked director of photography Ernie Vincze to put some light reflections in her hair, so you get the sense of the bombs going off nearby. So when we came to do the shot, we could put an explosion in when her hair lights up. One of the main things I've been doing on set is trying to get interactive elements like this. Sometimes time hasn't allowed us to do it – particularly when we were doing *Father's Day*, the schedule was so tight that we couldn't do much with the Reapers attacking people. It still worked quite well, but for instance when the Reapers scratched the church, it would have been better to have actual rubble coming down, rather than our CG rubble."



Top: The original concept sketch.
Below: More hanging around for Billie.
Right: The final sequence.



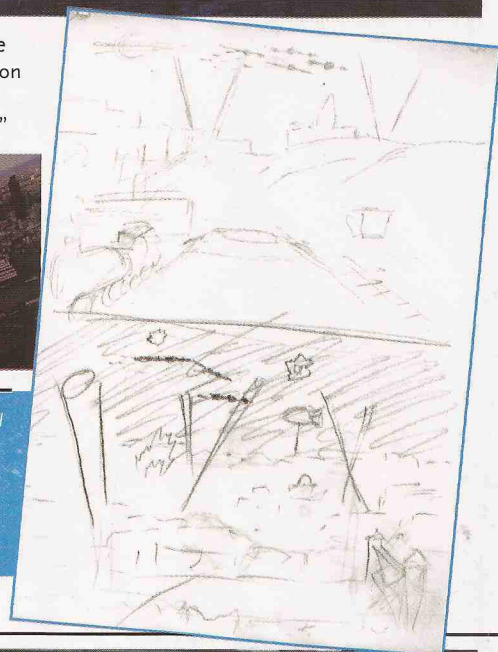


SEQUENCE 4

"For this one, we just shot Billie against black in a studio. We had a little light coming up to hit her, too. What I love about this whole sequence is the imagery. The Second World War mixed with sci-fi has that kind of 1950s feel, like a B-movie. Originally, the search-light tractor beam Rose is caught in was just going to be a search-light. But when we filmed Billie in a beam of light, it looked a bit too simple. It needed something more. So quite early on, we decided that we'd do something with the beam. Juxtaposed with the other search-lights, the barrage balloons and the London night sky it's quite striking. There's something about barrage balloons and search-lights that does it for me!"



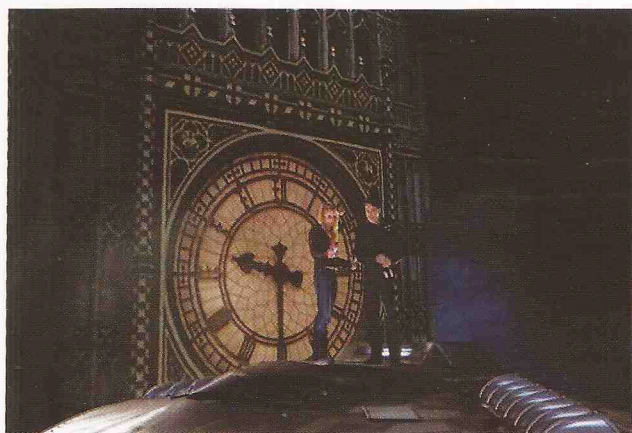
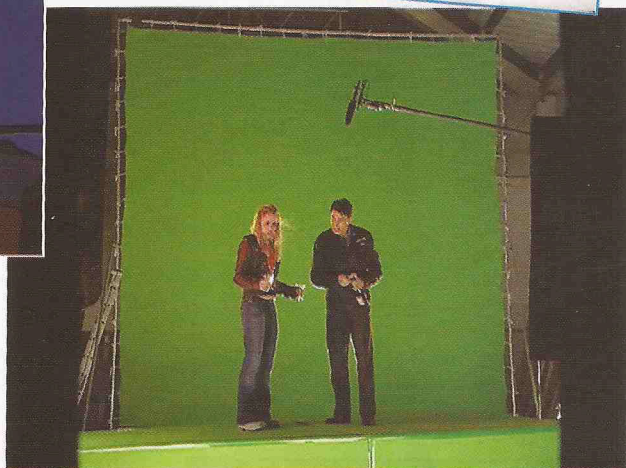
Clockwise from top left: Alex Fort's original concept; Billie Piper shot in a harness against the night sky; The finished effect; an untreated shot of modern London; the finished background plate with fire, planes and searchlights; Dave's first sketch.



SEQUENCE 5

"You'll notice in Alex Fort's storyboard drawing that Jack has Rose in his arms on top of his spaceship – that's because of changes to the original script. This was a huge scene, which was mainly shot against green-screen.

For us to have done every shot in this sequence would have taken months. So we used our matte painting for the wide shots. But when we move in for the close-ups, the art department took a photo of Mike Tucker's model clock-face from *Aliens of London*, blew it up into a Translite – basically a big slide – and put it behind Billie and John. We put Big Ben slightly out of focus in the background and made sure the two Big Bens matched up. I'm very pleased with the Big Ben stuff – I was afraid that the clock-face would be too small in those close-up shots."



Top left: Another of Alex Fort's concept drawings. Top right: Billie Piper (Rose) and John Barrowman (Captain Jack) perform against green-screen in studio. Above: The finished effect as the pair hover on Jack's ship. Right: The 'reverse' shot out over Blitzed London.



"I'm so glad I've got you"

The Doctor and Rose survey London's grid-locked traffic in the aftermath of the spaceship's arrival.

ROSE: Did you know this was gonna happen?

THE DOCTOR: Nope!

ROSE: D'you recognise the ship?

THE DOCTOR: Nope!

ROSE: D'you know why it crashed?

THE DOCTOR: Nope!

ROSE: I'm so glad I've got you.

THE DOCTOR: I bet you are! This is what I travel for, Rose; to see history happening right in front of us!

From Aliens of London by Russell T Davies



Aliens of London

The Doctor brings Rose back home to her estate and tells her that she has only been gone 12 hours. However, when Rose enters the flat and finds her mother distraught by her return, it soon become clear that she has been missing for 12 months...

With Rose listed as a missing person, the Doctor has to explain to the police that they

have been travelling together and receives a slap from Rose's mother, Jackie. Rose cannot tell her mother where she has been. Rose has just learnt that the Doctor is 900 years old when a vast spaceship soars over London, smashes into Big Ben and crashes into the Thames. With traffic gridlocked, the Doctor watches reports on television as an extra-terrestrial body is whisked away to Albion Hospital for examination. At the hospital, General Asquith arrives and the examining pathologist asks if the rumours that the Prime Minister is missing are true.

The large and flatulent Joseph Green MP arrives at 10 Downing Street to take charge as Acting Prime Minister, but when he meets the equally plump Margaret Blaine of MI5 and Oliver Charles of Transport Liaison alone in the cabinet room, it is clear that they have some scheme of their own.

The Doctor sneaks off to the TARDIS and travels to Albion Hospital where he and the armed troops confront the alien from the spaceship; this is a pig which has had its brain altered and been dressed up in a spacesuit as a grotesque joke. An alien faked by other aliens.

Mickey has seen that Rose is back and is angry because he was a suspect in her disappearance; when the Doctor returns, Jackie gets to see inside the TARDIS and domestic arguments ensue. When the public are asked to report incidents of alien activity, Jackie phones the government helpline...

At Downing Street, Harriet Jones, the MP for Flydale North, eavesdrops on a scene in the Cabinet Room where Green and the others have been discussing the Emergency Protocols. An angry Asquith bursts in and Green unzips his head, letting out a strange light. Charles becomes merely an empty skin, and whatever was Charles now inhabits Asquith's hollowed-out body.

The Doctor and Rose are soon picked up by security forces and taken to Downing Street where alien experts and members of UNIT have arrived to discuss the strange events. Jackie is meanwhile questioned by a corpulent senior police officer. Harriet talks to Rose and says that she has seen aliens posing as humans, and they find the Prime Minister dead. They and an aide called Indra Ganesh are then confronted by Blaine who sheds her skin, revealing a huge alien creature that kills Indra.

At the Tylers' flat, the police commissioner unzips his head and a creature is released which terrifies Jackie in her kitchen. In the Conference Room, the Doctor realises that the alien and spaceship were just bait to lead the experts into a trap. As Asquith sheds his skin and announces that they are Slitheen, the ID cards issued to the delegates suddenly emit lightning which arcs around the bodies of the representatives and the Doctor...



World War Three

While the lightning is deadly to humans, it does not affect the Doctor who slams his ID badge into the Slitheen and reverses the effect...

Rose and Harriet escape from the Slitheen which was Margaret and engage in a game of cat and mouse through Downing Street. Mickey arrives at the Tylers' flat and rescues Jackie. The Doctor fetches the security guards, but by the time they arrive, 'Asquith' is back in the skin and 'Green' has the Doctor hunted down as an alien. The Doctor escapes in a lift and uses a fire extinguisher to rescue Rose and Harriet from the Slitheen; they then engage in a stand-off inside the Cabinet Room. The Slitheen reveal that they are an alien family led by Jocrassa Fel Fotch Pasameer-Day Slitheen who is posing as 'Green'. The Doctor seals himself, Rose and Harriet in the steel-lined Cabinet Room; they are trapped.

Other Slitheen arrive at Downing Street in the guise of rotund officials. Jackie and Mickey hide at Mickey's flat where Rose speaks to them on her boosted mobile. The Doctor directs Mickey to the UNIT website and gives him passwords which reveal a signal being beamed out into



home. The aliens are killed, but the Doctor, Rose and Harriet are safe inside the steel-lined room. Harriet emerges as the saviour of the day; the Doctor knows she will become a great Prime Minister.

Jackie wants to get to know the Doctor better and invites him for dinner – but the Doctor offers Rose adventure in the TARDIS. Rose packs what she will need and sets off, telling her mother that she will be back safely in ten seconds. Ten seconds pass... and Jackie walks slowly back to her flat, alone.

Facing page: Far left: The Slitheen family reveal themselves in their true forms. Left: 'Joseph Green' (David Verrey) arrives at Downing Street to take control in the absence of the Prime Minister. Bottom left: 'Margaret Blaine' (Annette Badland) and 'Oliver Charles' (Eric Potts) prepare to unzip their skin suits and give General Asquith one final surprise...

This page: Above: The Doctor, Rose and Harriet clamber out of the steel-lined Cabinet Room into the rubble of Downing Street. Left: Mickey (Noel Clarke) steels himself to say goodbye to Rose a second time.



space. As the alien who posed as the assistant commissioner attacks the flat, the Doctor isolates the creatures as coming from Raxacoricofallapatorius and tells Jackie and Mickey that vinegar is an effective weapon; this makes their attacker explode.

'Green' reveals that the alien experts are dead and claims that an alien mothership is hovering over the United Kingdom; he asks the United Nations to release access codes to mount a nuclear strike now Earth is at war. The Slitheen explain to the Doctor that they are a family business; they will start a nuclear war and sell what remains of the planet as cheap radioactive fuel while they depart in their spaceship in the Thames. The Doctor directs Mickey to hack into the Royal Navy and launch a non-nuclear missile from HMS Taurean directed at 10 Downing Street. The security guards glimpse the Slitheen and evacuate just before the missile strikes

PRODUCTION

Sun 18 Jul 04 Cardiff Royal Infirmary, Cardiff (Hospital Corridor/Ext Albion Hospital)
Mon 19 Jul 04 Cardiff Royal Infirmary (Mortuary)
Sun 25 Jul 04 John Adams Street, London (Ext Downing Street)
Mon 26 Jul 04 Victoria Embankment, London (Embankment); Belvedere Road, London (Westminster Street)
Tue 27 – Wed 28 Jul 04 Brandon Estate, Kennington, London (Tyler's Estate)
Thu 29 Jul 04 Brandon Estate (London Roof Top/Ext Mickey's Flat/Ext Tyler's Flat)
Fri 30 Jul 04 Brandon Estate (Tyler's Estate/Ext Tyler's Flat)
Tue 03 Aug 04 University Hospital of Wales, Cardiff (Downing Street Lift); Lower Dock Street, Newport (Ext Downing Street/Westminster Street)
Wed 04 Aug 04 Hensol Castle, Hensol (Cabinet Room/Cabinet Room Corridor)
Thu 05 Aug 04 Hensol Castle (Cabinet Room/Adjoining Room)
Fri 06 Aug 04 Hensol Castle (Cabinet Room/Corridor/Adjoining Room)
Sun 08 Aug 04 Hensol Castle (Cabinet Room/Corridor)
Mon 09 – Wed 11 Aug 04 Hensol Castle (Cabinet Room)

Thu 12 Aug 04 Hensol Castle (State Room/Upstairs Corridor/Lift)
Fri 13 Aug 04 Hensol Castle (Reception/Upstairs Corridor/Corridor/Conference Room)
Mon 16 Aug 04 Hensol Castle (Conference Room)
Tue 17 Aug 04 Hensol Castle (Conference Room/Lift/Computer Room/Computer Screen)
Wed 18 Aug 04 Hensol Castle (Corridor/Prime Minister's Office)
Thu 19 Aug 04 Hensol Castle (3rd Floor Corridor/Upstairs Corridor/Staircase)
Fri 20 Aug 04 Unit Q2, Newport: Jackie's Bedroom
Sat 21 Aug 04 BBC Broadcasting House, Cardiff: Int Studio
Thu 26 Aug 04 Unit Q2: Tyler's Flat
Fri 27 Aug 04 Unit Q2: Tyler's Flat; Kitchen
Sat 28 Aug 04 Unit Q2: Heathrow
Mon 30 Aug 04 Unit Q2: Tyler's Kitchen; Tyler's Flat; Lift Lobby outside Mickey's Flat; Ext Tyler's Estate
Tue 31 Aug 04 Unit Q2: Mickey's Bedroom
Wed 01 Sep 04 Unit Q2: Mickey's Flat
Thu 02 – Fri 03 Sep 04 Unit Q2: TARDIS
Mon 06 Sep 04 Unit Q2: Mickey's Kitchen; Lift Lobby outside Mickey's Flat

Wed 08 Sep 04 Channel View Flats, Cardiff (Stainwell)
Thu 09 Sep 04 Cardiff Royal Infirmary, Cardiff (Hospital Corridor [remount]/Hospital Ante Room/Hospital Storeroom)
Sat 11 Sep 04 BBC Broadcasting House, Llandaff, Cardiff (Lift/Ext Ocean)
Tue 14 – Thu 16 Sep 04 Model Unit Stage, Kendal Avenue, London: Big Ben, Downing Street front door, metal box
Mon 04 Oct 04 Television Centre, Studio 4: Blue Peter Studio
Tue 09 Nov 04 Unit Q2: TARDIS
Wed 10 Nov 04 Studio 1, Culvershouse Cross, Cardiff (Tyler's Flat – Kitchen/Hall/Sitting Room/Rose's Bedroom/Jackie's Bedroom)
Mon 22 Nov 04 Studio 1, Culvershouse Cross, Cardiff (Cabinet Room)
Wed 24 Nov 04 West Bute Street, Cardiff (Street); Loudoun Square, Bute Street, Cardiff (Posh Black Car)

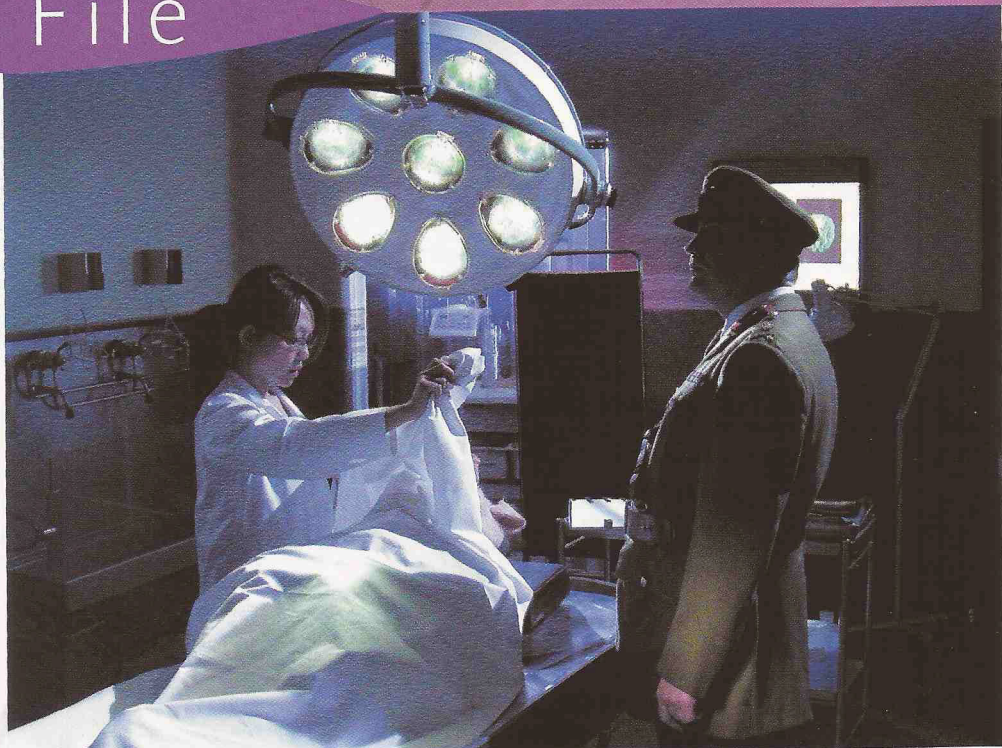
RADIO TIMES

Sat 16 Apr 05 *Aliens of London*: A spaceship crash-lands in the Thames, closing London off and putting the rest of the world on red alert.
Sat 23 Apr 05 *World War Three*: As mankind's first interplanetary war edges closer, can the missiles be stopped?

Fact File

Russell T Davies' outline for Episode 4 was headed *Aliens of London* and was set in 2005, with Rose returning to her mum, Judy, to find that only an hour had passed. In a homage to the legendary BBC TV science-fiction serial *Quatermass and the Pit* (1958/9), the storyline had a long-buried alien spaceship unearthed on a building site in Tottenham which paralleled the strange capsule discovered in Nigel Kneale's landmark work. Episode 5 was then headed *10 Downing Street* which remained a working title for the episode through to early 2005. The notion of setting an episode largely around the Prime Minister's official residence of 10 Downing Street came to Davies when he saw a pop video for the November 2003 hit *Jump*, performed by *Pop Stars: The Rivals* winners Girls Aloud and featured in the movie *Love, Actually*.

The shooting scripts for Episodes 4 and 5 were dated Monday 5 July 2004; neither indicated the presence of opening titles and hence any pre-credit sequences. The narrative spanned Days 5 and 6, with the TARDIS arriving at 0900 on Day 5, the Doctor talking to the police at 0931, Jackie and Rose in the kitchen at 1000, the Doctor and Rose on the roof at 1400, the Doctor watching the news broadcasts from 1530 to 1710, General Asquith talking to Dr Sato at 1722, Joseph Green arriving at Downing Street at 1730, the Doctor sneaking off from the Tylers' flat at 2230, the pig being killed at 2248, the TARDIS arriving back on the estate at 2302, the computer system sounding Red Alert at 2331, UNIT arriving on TV at 2357, the Doctor and Rose arriving at Downing Street at 0100 on Day 6, and the alien experts being attacked at 0113. In the second episode, the Doctor and his party face the stand-off in the Cabinet Room at 0121, the other Slitheen



Above: Dr Sato (Naoko Mori) shows the 'alien' to a shocked General Asquith (Rupert Vansittart).



Below: The Doctor emerges from the wreckage of Downing Street into a new dawn for humanity.

arrive at 0140, Jackie and Mickey are in Mickey's flat by 0200, Mickey phones at 0233, the UNIT website is entered at 0300, 'Green' announces that Earth is at war at 0319, dawn breaks with television reports at 0500, the missile strikes at 0513, Rose gets home at 1400, the Doctor phones Rose at 1422, and Rose sets off in the TARDIS at 2030.

The original script had some extra dialogue from the Doctor to Dr Sato at the mortuary as they discussed the dead pig; the Doctor commented on the uniform made for the creature which had been robbed of its dignity. When the Slitheen were finally revealed, Davies' script outlined them as "a solid green organic mass... wet and green and glistening, with the sound of

something being sucked out of Hell."

The full creature was "eight feet tall, a thick tube of solid, wet, green flesh, all bristling with spikes and spines. The whole thing curves over at the top, like an upright prawn, so its head leers down. A face like a big, sweet, bloated green baby, with jet-black eyes. Green slime trickling down from its terrible smile."

In the script for Episode 5, the Doctor's history of Downing Street referred to the marshland being called the Island of Thorns. The Doctor also implied that he knew Mr Chicken, the occupant of 10 Downing Street in 1730. This was true historical fact, along with Harriet's comments about the Carthaginian general Hannibal Barca using vinegar to crack open boulders which lay in his path as he crossed the Alps in 218BC. The script had a short extra scene with the Doctor, Rose and Harriet in the Cabinet Room where the trio hoped to be able to dash past the Slitheen in the room outside, only to find that more have arrived. Joe Green's reference to the aliens having "massive weapons of destruction. Capable of being deployed within forty-five seconds..." was inspired by Prime Minister Tony Blair's foreword in a report by the British Government in September 2002 assessing Iraq's "weapons of mass destruction" which could be deployed against the United Kingdom in forty-five minutes; this subsequently led the UK into a war with Iraq. The *HMS Taurean* was a fictitious name for a submarine, with the Royal Navy having seven Trafalgar Class submarines (the name of which all begin with 'T') which can deploy RN Sub Harpoon missiles as activated by Mickey.

The scripts also made reference to events in the past and future from Episodes 2 and 3. It was also established that the Doctor was nine hundred years old; his age had last been firmly established as 953 in *Time and the Rani* (1987). The UNIT organisation was also reintroduced; this had featured regularly in the series



EPISODES 4 & 5 *Aliens of London/World War Three*

from *The Invasion* in 1968 through to *The Seeds of Doom* (1976) with occasional reappearances, notably in *Battlefield* (1989).

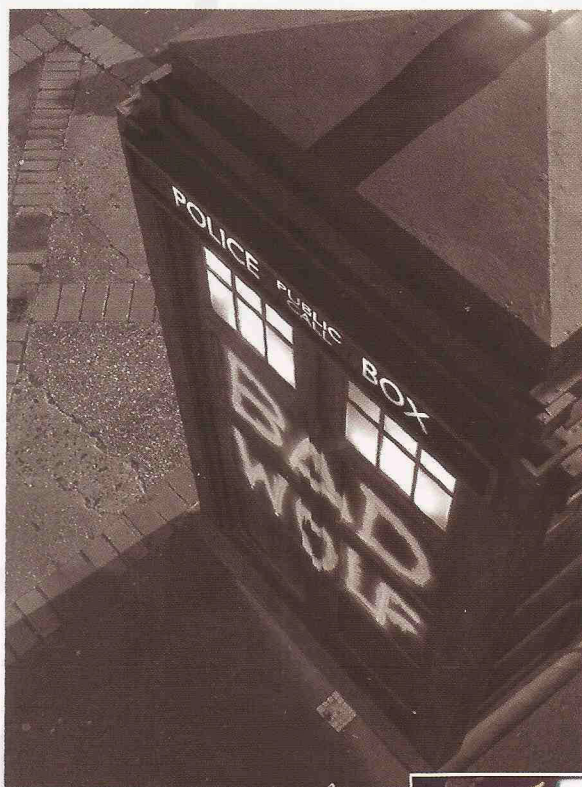
In earlier drafts, the Doctor named one of the experts (described as a "35 y/o female general") as "General Muriel Frost. Strategic Adviser to the United Nations Intelligence Taskforce. Good woman." In the finished programme, one of the female officers still bears the name-badge 'FROST'. This was a reference to a character from the *Doctor Who Magazine* comic strip, created by Dan Abnett, who first appeared as a UNIT Captain in *The Mark of Mandragora* in *DWM* 169, returning in *Evening's Empire* and *Final Genesis*. Frost also appeared in the 2000 Big Finish audio story *The Fires of Vulcan* played by Karen Henson.

Made along with Episode 1 in Block 1, this two-part story was actually the first to go before the cameras. Recording on the new series got underway at noon on Sunday 18 July 2004 at Cardiff Royal Infirmary on Glossop Road which featured as Albion Hospital. This was Christopher Eccleston's first day as the Doctor, with the first scene to be recorded being General Asquith's arrival and meeting with Dr Sato in the Hospital Corridor. Millers Action provided two police vans, a police car (all with London markings rather than local Welsh ones), a military personnel carrier and a military police car. The first prosthetic creation from Neill Gorton's Millennium Effects was the "Pigman" outfit worn by the diminutive Scots night-club doorman Jimmy Vee. Work continued at the Cardiff Royal Infirmary the following day. Billie Piper was also required, although not for filming. At 5pm, a photoshoot was conducted for the two stars, and interviews were recorded for the following night's edition of *Wales Today*. After this, Eccleston was allowed the rest of the week off while work focused on action scenes involving Piper for Episode 1.

After a few days working on Episode 1, the crew moved to London for a location shoot the following week, starting at 3pm on Sunday 25 July with scenes outside 10 Downing Street, a duplicate of which had been set up on John Adams Street which provided similar architecture. This time Millers Action provided a military vehicle, two police motorcycles, two police vans and two police Rover cars. All the scenes on Downing Street itself were recorded, including Eccleston and Piper's first scene together, as they arrived at the Prime Minister's residence. Clean shots of the building were also recorded for The Mill who would later add in CGI effects of the missile attack. The role of Reporter #2 in the script was taken on by Andrew Marr, a journalist who had worked extensively on political reporting before becoming the BBC's Political Editor in May 2000. Marr wrote about his experience of working on the series in his *Notebook* column in the *Daily Telegraph* on Wednesday 28 July; the piece was entitled 'Three reasons why the Daleks didn't get Blair'.

Most of Monday 26 was devoted to Episode 1, although a second unit covered

material on the Embankment in the afternoon, recording the television coverage of the crashed spaceship and deserted streets. Work was hampered when the actors in the motor launch provided by Phil Richards suddenly found themselves surrounded by patrol boats of anti-terrorist officers; the crew had been recording in the vicinity of the Houses of Parliament and been spotted by the security teams. The following morning at dawn, shots of the Doctor, Rose and Harriet approaching reporters at the end of the serial were



taped, along with dawn rising over the city. Penelope Wilton's scenes as Harriet Jones were carefully scheduled around her work on both an adaptation

of *Pride and Prejudice* and the Woody Allen movie *Match Point*; Wilton had previously worked on Davies' ITV1 series *Bob & Rose*.

Tuesday 27 July saw the first work at the Brandon Estate in Kennington which appeared as the Powell Estate where Rose lived in the series. From 7pm, the TARDIS materialisation at the start of the story was taped with a wind machine to kick up debris – all part of the new materialisation effect. The other scene to be taped was Rose departing with the Doctor at the end of the story. The following evening, the crew returned to complete the "plate shots", with and without the TARDIS, which would then be used by The Mill to create the materialisation. Scenes with the Doctor at the start of the first episode were recorded, along with the boy spraying 'Bad Wolf' on the side of the TARDIS, plus shots for Episode 1. On the handouts and posters about Rose going missing, the date given was 6th March 2005; this also indicated that the Tylers lived on the Powell Estate, that Rose was 19 years old and 5 foot 4 inches in height. The crew was back at Brandon Estate again on Thursday 29 July to record the rooftop scenes and other

scenes around the flat. The final London day, Friday 30, saw work concluding at the estate with Rose running after Jackie and the Doctor giving Rose a key to the TARDIS. This was the first time that the new TARDIS key prop was used, and also saw the debut of the Doctor's new sonic screwdriver.

The crew had planned to record shots of a lift shaft at the University Hospital of Wales on Monday 2 August while taping Episode 1, but this material – planned to appear as the Downing Street lift – was deferred. Similarly, although it had been hoped to record the rubble representing the remains of Downing Street and scenes in the Hospital Ante Room and Storeroom on Tuesday 3, these too had to be deferred. In the event, the scenes in the rubble were recorded at the end of the day on Lower Dock Street in Newport."

Wednesday 4 August saw the start of extensive recording at the seventeenth-century landmark Hensol Castle in Hensol; this conference centre venue provided all the interiors for Downing Street. The three Slitheen actors were Elizabeth Fost, Alan Ruscoe and Paul Kasey who had previously played dummies in Episode 1 material, and the rubber and fibreglass monster costumes were provided by Millennium Effects; these included radio-controlled mouths mounted in mechanical heads strapped over the operator's own. The main body was mounted on a harness while the actors could see out through the boxes around the Slitheen necks. The design of the Slitheen was undertaken by Neill Gorton in discussions and over doodles with Davies; their prime notion was to retain the idea of a baby-like face which could be benign... but belonged to a creature which could



Top: The TARDIS is the recipient of some unwelcome graffiti when it lands on the Powell Estate.

Above: Rose (Billie Piper) and Harriet Jones (Penelope Wilton) make a run for it...

destroy the world. Also hired were extras to wear green suits for the emergence of the Slitheen from their skins. Millennium Effects provided the skin suits and also the head zips. The skin suits had to be worn by three extras dressed in green body stockings and hoods marked with crosses; as the skin suits were taken off, the material was recorded and could later be used by The Mill for reference when building the CGI Slitheen which would emerge from the human skins.

Work continued in the Cabinet Room on Thursday 5 with the Slitheen locked out in the Adjoining Room; the BBC team providing the metal shutters to isolate the

EPISODES 4 & 5 *Aliens of London/World War Three*



Cabinet Room. That night a wire rig was set up in the room ready for Friday 6 where the schedule opened with the Slitheen killing Indra; Navin Chowdhry would be lifted off the ground by Ruscoe, who doubled for Fost in the Slitheen costume for this shot.

After the weekend, work at Hensol continued on Monday 16 August with the Conference Room scenes for the first episode; this included the effect of a Slitheen emerging from the General's body using a body double in a green body stocking and skull cap. Work on Wednesday 18 was covered by both Benjamin Cook from *Doctor Who Magazine* and also the team from *Doctor Who Confidential* who focused on the costumes created for the Slitheens and an interview with Annette Badland who was playing Margaret Blaine. With the live-action work concluded, Badland and Rupert Vanstittart and David Verrey – who were playing General Asquith and Joe Green – travelled to BBC Cardiff to spend two hours from 5pm recording dialogue which would be modulated and overdubbed when their characters were in Slitheen form.

Friday 20 August was the first day of recording at the production base where internal sets were constructed; this was Unit Q2, a warehouse facility used by the BBC in Newport. After a few scenes for Episode 1, the material with Jackie in her bedroom in Episode 4 was recorded. The shot of the UNIT delegates arriving at Heathrow was recorded by the second unit on the evening of Saturday 28 August.

The first use of the TARDIS set on the series was on Thursday 2 September for the scenes of the Doctor alone in his vessel travelling to Albion Hospital in Episode 4. Work on this set continued on Friday 3 September to clear the TARDIS scenes for Episode 4; Ben Cook was again present on behalf of *DWM*.

The complexity of the episodes in Block One meant that the team had partly over-run their allocated weeks of production and the main unit were starting to prepare for Block

Two. Monday 6 September saw more work at Unit Q2 which included the demise of the Slitheen in Mickey's Kitchen; this also required the explosion of the Slitheen to be recorded against a green screen in the rear car park of the warehouse. Any Effects provided the prop door which the Slitheen smashed through, while the claw was a special prosthetic from Millennium. On Wednesday 8 September, a second unit

Above: The Doctor threatens to triplicate the flammability of a decanter of port. Well, we'd believe him...



crew recorded shots of Rose going up the stairwell of the Channel View Flats in Cardiff for the start of Episode 4. Thursday 9 September saw a return visit to the Cardiff Royal Infirmary to record new scenes of the Doctor's arrival in the TARDIS (unfortunately missing its 'Bad Wolf' graffiti) in the Hospital Storeroom and his encounter with the soldiers in the Hospital Ante Room were recorded, along with retakes of some of the Hospital Corridor scenes with the soldiers. The final

Above: "Victory should be naked!" The Slitheen family impatiently await the UN's decision.

recording of Block One on Saturday 11 September included the shots of the Lift Shaft in Episode 5 at BBC Broadcasting House in Cardiff and a shot for the cruise missile shooting up from the ocean.

The model footage of the damage to the clock face of Big Ben by the spaceship was again filmed between Tuesday 14 and Thursday 16 September at the BBC Model Unit stage, and directed by Mike Tucker. The effects teams created silicone moulds one fourteenth the size of St Stephen's tower, which houses the famous clock and bell, and took plaster castings from these. These were built into a timber frame, painted and aged and then filled with mechanics. When all was ready, a model of the spaceship wing was swung into it to achieve a shot which could not have been realised as realistically if generated entirely by computer. Also filmed were the exploding door of 10 Downing Street, and the steel box of the Cabinet Room falling through the destroyed building.

During Block Two, a second unit recorded an insert for Episode 4 in Studio TC4 at London's BBC Television Centre where *Doctor Who* had regularly been recorded since 1969. This was part of a fake edition of BBC One's long-running children's magazine programme *Blue Peter*. Davies had been well aware of the long-standing ties between *Doctor Who* and *Blue Peter* since 1964 and suggested the idea at a meeting with *Blue Peter* editor (and former *Doctor Who Magazine* writer) Richard Marson on Tuesday 4 May. The insert, featuring *Blue Peter* presenter Matt Baker, was recorded on the morning during preparations for the live broadcast of Monday 4 October; the *Doctor Who* team provided the prop spaceship cakes.

A first edit assembled during October revealed that the fast-paced episodes were both under-running, and in early November some extra scenes were scheduled for recording during Block Three.

The additional scenes were those in the Tylers' kitchen as Jackie asked Rose where she had been, the Doctor and Rose seeing the grid-locked traffic of London, the news montage of the spaceship crash, an extension to the scene with the Doctor, Mickey and Rose in the TARDIS, and the scene in the car taking the Doctor and Rose to Downing Street (which included references to astronomer Patrick Moore who had hosted *The Sky at Night* on BBC television since 1957, and to wartime coalition prime minister David Lloyd-George who was in power from December 1916 to October 1922). These started on the afternoon of Tuesday 9 November with the recording of three extra scenes on the TARDIS at Unit Q2. The first of these, for Episode 4, had the Doctor tracing the spaceship's path with Rose and Mickey, while the last two were short pieces with the Doctor back in the TARDIS at the end of Episode 5. Work then continued on Wednesday 10 November in Studio 1 at the Culverhouse Cross studios of ITV station HTV where the interior sets for the Tylers' flat had now been erected. The new scenes included Jackie asking Rose where she has

been in Episode 4, and then the scenes with Jackie and Rose at the flat at the end of Episode 5. Meanwhile, the crew from *Doctor Who Confidential* recorded material at The Mill on Thursday 18 November concerning the CGI work on the episode featuring the Slitheen.

A close-up of the Slitheen image on Rose's mobile phone was recorded on Monday 22 November, and the next set of new scenes were then taped on Wednesday 24. The first scene was of the Doctor and Rose looking at the traffic jams in London in Episode 4 and was recorded on West Butte Street in Cardiff, with real army vehicles being deployed for these scenes. This was followed by the scene in the "Posh Black Car" taking Rose and the Doctor to Downing Street, recorded in Loudon Square, Butte Street and Lloyd George Avenue in Cardiff. Recording was covered by publicity officer Annie Frederick and Sven Arnstein who were taping material for the Electronic Press Kit. A series of inserts were then recorded at Unit Q2 on the afternoon of Friday 26 November; these included bullet hits, sparks and the roof explosion at the end of the episode.

Extra voice recording for the soundtrack was performed on Wednesday 15 December. A further visit by the crew from *Doctor Who Confidential* to The Mill on Monday 24 January 2005 covered the creation of the spaceship crash in *Aliens of London*

London. Other CGI work by The Mill included the material with the missiles heading towards Downing Street, sequences of the Slitheen chasing Rose and Harriet around the corridors (since the costumes would not allow the actors inside to move fast enough), shots of the office where the three main Slitheen had to be duplicated twice to show a full family of nine, and also to enhance all the lighting effects when the Slitheen unzipped.

The two episodes were being completed for broadcast by late January, and during March the title of the second episode was changed from *10 Downing Street* to *World War Three*. Unfortunately, the BBC News 24 coverage of the spaceship crash did not have a time added to its graphics.

Aliens of London was promoted in the *Radio Times* by a two-page piece entitled 'Killing time' in which Mike Tucker talked to Guy Clapperton about the model of Big Ben seen in the episode. In her editorial, TV editor Alison Graham discussed Christopher Eccleston's departure from the series; she also selected the episode for Today's Choices and the programme listing was accompanied by a shot of a Slitheen. The following week's *Radio Times* carried a two-page article about the Slitheen entitled 'The face of evil?' in which Nick Griffiths interviewed Neill Gorton. Again, Graham selected the episode for Today's Choices. In the issue of Tuesday 26 April, a letter of



Above: All seems peaceful at 10 Downing Street. But alien creatures are running amok, and that famous door won't survive the night...

complaint also appeared from Dave Cross, saying that the cliffhanger ending to *Aliens of London* had been ruined by the trailer for *World War Three* which followed. The next week an e-mail was printed from Elizabeth Foster pointing out that she – a five foot seven woman – also played a Slitheen, a fact overlooked in the earlier article.

A UNIT website was set up by bbc.co.uk to coincide with this serial. The version of Clive's website established in *Rose* was now updated by Mickey, who indicated that he would not be using the virus disc given to him by the Doctor after all.

ALIENS OF LONDON WORLD WAR THREE by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Camille Coduri *Jackie Tyler*, Corey Doabe *Spray Painter*, Ceris Jones *Policeman [1]*, Jack Tarlton *Reporter*, Lachele Carl *Reporter*, Fiesta Mei Ling Ru* [1], Basil Chung *Bau* [1]*, Matt Baker *As himself [1]*, Andrew Marr *As himself*, Rupert Vansittart *General Asquith*, David Verrey *Joseph Green*, Navin Chowdhry *Indra Ganesh [1]***, Penelope Wilton *Harriet Jones*, Annette Badland *Margaret Blaine*, Naoko Mori *Doctor Sato [1]*, Eric Potts *Oliver Charles [1]*, Noel Clarke *Mickey Smith*, Jimmy Vee *Alien [1]*, Steve Speirs*** *Strickland*, Elizabeth Foster, Paul Kasey, Alan Ruscoe *Slitheen*****, Morgan Hopkins *Sergeant Price [2]*.

* Billed in *Radio Times* as *Chinese Woman and Chinese Man*.

** Uncredited in [2]; credited in *Radio Times*.

*** Credited as Steve Speirs on *World War Three*.

**** Detail: Elizabeth Foster *Margaret Slitheen*; Paul Kasey *Joe Slitheen*; Alan Ruscoe *Oliver Slitheen/General Asquith Slitheen/Strickland Slitheen/Double for Margaret Slitheen*.

UNCREDITED: Mike Freeman, Jonathan Lewis, Mike Evans *Army Soldiers*; Angela Gowing, James Saunders, Ade Akande, Dorian Griffiths, Beth Griffiths, Chris Stone, Jodie Howell, Jeff Jones, Michelle Lewis, Maria Watts, Darren Cook, Sophie Christou, Gareth Sturgess, Fay McDonald, Anthony Moulton *Panic/Inate People*; Russell Bradley *Bearded Man*; Matthew Lees, Victoria Lees *Goths*; Tony Prior *Middle-aged Man*; Elliot Bay, Olivia *Girl*; Michael Alsop *Toddler*;

John Jenner, Sule Rimi and *Military Personnel*; Craig Richards, Gary Fisher, John Jenner, Les Morris, Owen Evans, Patrick Edwards, Peter Symonds, Russell Davies, Sule Rimi, Matthew J Hughes *Soldiers*; Ian Kay *Body of Oliver Charles*; Julian Davies, Anthony Moulton, Richard Harris and *Tactical Policemen*; Jonathan Lewis *Soldier*; Jeff Jones, Kay-D Mills, Mike Freeman, Andy Skinner, Lee Cross, Peter James

Unknown; Steve Cloak, Alan Reed *Policemen*; Sandra Hutchings *Policewoman*; Claudia Blondeau *Academic*; Roderick Mair *Dead Prime Minister*; Cheryl Benyon *Body Double for Margaret*; Robert Errol Jones *Body Double for Asquith*; Sean Saye, Shawn Dixon, Ron Mills, Steven Hearn, Nigel Tidy, Simon Kear, Rose Granger, Rebecca Robertson-Edward, Durine Howell, Gavin Schanz, Simon Cornish, Maya Bell, Paolo Scaglioni, Paul Burke, Lynn Mitchell, Lynda Lord, Geraint R Bennett, Paul Conway, Matthew Harries, Anthony Moulton, Richard Harris, Jeff Miller, Mike Freeman, Simon Harry, Colin Webb, Julian Davies, Steven Lloyd, Robert Radford, Steve Cowles *Unknown*; Carl Edwards *Ackerman Stand-in for Doctor Who*; Lucy Lutman *Stand-in for Rose Tyler*; Paul Ganney, Daryl Adcock, Paul Sparrowham, Hannah Welch, Wendi Sheard, Paula Keogh, Jane Hunt, Nicholas Lupton *Additional Dialogue Recording*.

* Not in finished programme.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Keith Boak. 1st Assistant Director George Gerwitz

[also Stuart Renfrew and Jonathan Leather, uncredited]. 2nd Assistant Director Steffan Morris [and Sean Clayton, uncredited]. 3rd Assistant Director Dafydd Rhys Parry [also Jeanette Bevan, James DeHavilland and Dan Mumford, uncredited]. Location Managers Clive Evans, Lowri Thomas [and Llyr Morris, uncredited]. Production Co-ordinator Dathyl

Evans, Production Accountants Debi Griffiths, Kath Blackman. Continuity Sian Prosser. Script Editor Elwen Rowlands. Camera Operators Mike Costelloe, Martin Stephens. Focus Pullers Steve Lawes, Mark Isaac. Grip John Robinson [also Warwick Drucker, Jim Wilkinson uncredited]. Boom Operator Damian Richardson. Gaffer Mark Hutchings. Best Boy

Peter Chester. Stunt Co-ordinator Rod Woodruff [2]. Art Department Co-ordinator Gwenllian Llywyd Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Peter Walpole. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property Master

Patrick Begley. Construction Manager Andrew Smith. Standby Props Adrian Ancombe, Phil Shellard. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artist Sarah Wilson. Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production Supervisor Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists David Bowman, Simon C Holden, Michael Harrison, Bronwyn Edwards. 3D VFX Artists Chris Petts, Jean-Claude Deguara, Andy Howell, Mark Wallman, Paul Perrot, Paul Burton. Model Unit Supervisor Mike Tucker. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Special Effects Any Effects. Prosthetics Millennium Effects. Editor Mike Jones. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC [and Peter Thornton, uncredited]. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>Aliens of London</i>	16 April 2005	7.00pm-7.45pm	45'02"	7.6M (18th)
<i>World War Three</i>	23 April 2005	7.00pm-7.45pm	42'56"	8.0M (20th)

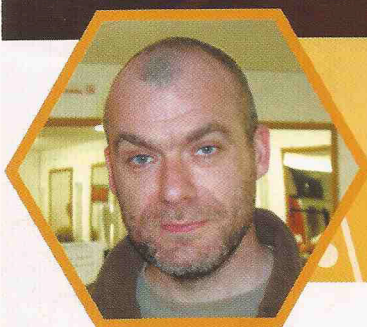
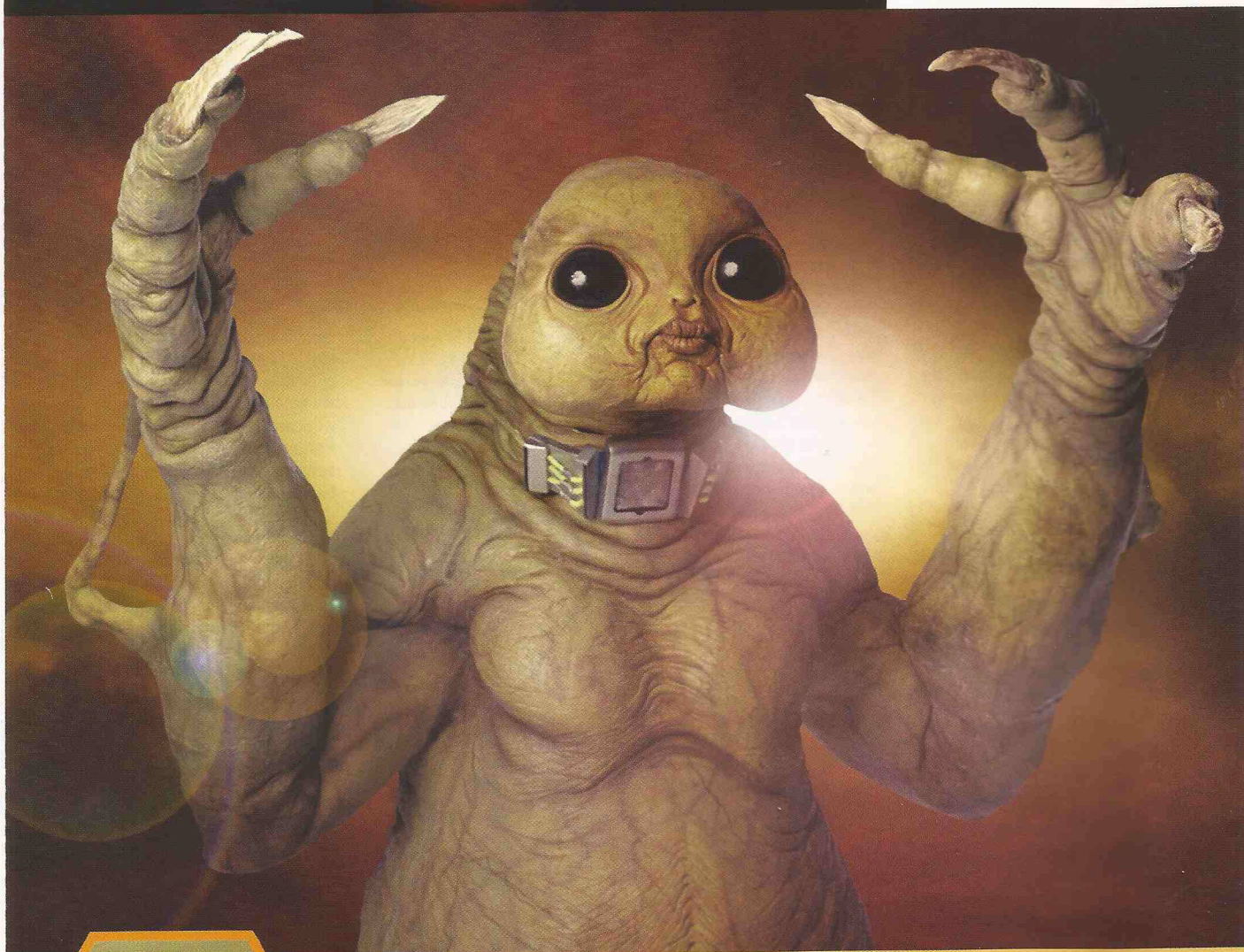
REPEAT BROADCAST

<i>Aliens of London</i>	17 April 2005*	7.00pm-7.45pm	45'02"	0.6M
<i>World War Three</i>	24 April 2005*	0.05am-0.50am	42'56"	0.2M
<i>World War Three</i>	24 April 2005*	7.00pm-7.45pm	42'56"	0.6M

* Broadcast on BBC Three

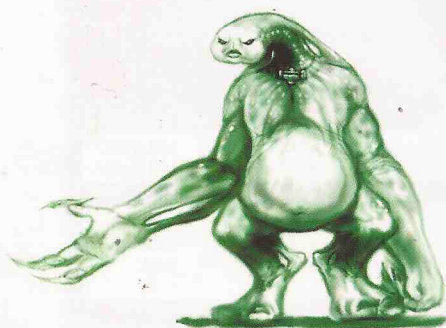
THE ART OF DOCTOR • WHO

INTERVIEW BY JASON ARNOPP



Neill Gorton *on The Slitheen*

One of Neill's original design sketches for the Slitheen.



I'm very proud that the Slitheen became the new main monster of the first series and even turned up in a Ninth Doctor novel!" says Neill Gorton, the man who designed and built them. "It also surprises the hell out of me. At one point, I thought

we'd never get them finished and even then, that they'd never work. Part of me was thinking, 'Big funny green things with baby faces – what am I doing?!'. That was a dark day..."

Neill runs Millennium FX, the Chesham-based company who handled prosthetic-based effects for Series One. He made the Autons creak into life, designed and created the legendary Mox of Balhoon and the Face of Boe and of course the monocular

tentacloid Dalek beastie. The first series' most prominent new monsters, however, were of course the Slitheen: a family of conniving critters from the planet Raxacoricofallapatorius, attempting to blow up and sell off the world in *Aliens of London* and *World War Three*, before a lone family member so compellingly underwent trial-by-Doctor in *Boom Town*.

The Slitheen evoke bitter-sweet memories for Neill: he and his team had to build three full suits in four weeks, plus various other related items – and Matt Lucas' female fat-suit for *Little Britain*! Hence a string of sleepless nights and quite possibly some prematurely grey hair. Here at DWM, however, we firmly believe in making people relive nightmares. Off you go, Mr Gorton...



1 DESIGN

NEILL: "I did the first Slitheen design drawing after reading just the script for *Aliens of London*, which didn't specify that the Slitheen had legs. So my first design had them legless. Then I got the script for *World War Three* and saw that legs were involved! Back to the drawing board..."

"The script had described the Slitheen as eight-feet-tall and green, with a baby face. Russell was very specific about that baby face, so that was the aspect that went through the most design drawings, in order to get it right. Basically, you do a drawing and people say whether it's going in the right direction. On some things, Russell would tell us to go our own way, but on other things he'd be very specific. The Slitheen's face went through a lot of changes."



Top left: Another of Neill's design sketches for a noseless Slitheen!

Left: A scale model of a complete Slitheen. It looks like it wants a hug...

Above: Each of the Slitheen heads were subtly different, and here extra detailing is added to help differentiate.

2 SCULPTS

NEILL: "My original Slitheen design was minus a nose. I made a model out of clay, with eyes which were more 'slitted in'. We e-mailed that to Russell and he wanted to try a nose. So we created two different versions of the nose, sent them to him and he said, 'Ooh, I like the one on top'."



Above: Who nose if the Slitheen should have noses? Well, Russell T Davies as a matter of fact. He preferred the second version.

Left: Pulling a finished Slitheen head from its mould.



3 MECHANICS

NEILL: "As the design progressed, we started to consider how the eyes would blink. For instance, with the eyes being big and round, it's very difficult to make them blink mechanically, because you've got no 'eye lid' material to move. If you do a creature with blinking mechanical eyes, you'd normally sculpt eyes which are either open or shut. But these had to be so round, that including eyelids would have been a nightmare. They would also have meant having more motors in the head, which would have added more weight for the performer inside. So in the end I asked the Mill if they could chuck some eye-blinks on it. The way they did it was a really great effect which wouldn't have looked as good done with animatronics."



Above: Putting the finishing touches to the clay model of the Slitheen head— with Russell's preferred nose!
Left: Sculpting the creature's body full-size. Big, aren't they?
Right: The animatronic Slitheen skulls take shape — mind your fingers on those teeth...

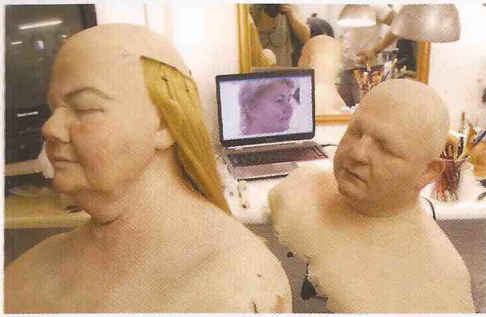


4 COSTUME

NEILL: "The Slitheen suits were designed so that performers were looking out of the neck with little eye-holes. They had a big helmet-thing strapped on their head with radio control stuff, which was quite heavy. We had a big bungee running down to a harness, to try and balance the weight of it. There were also batteries in the body. The arms had rings inside them, which you could grip and use to control the hands. It was a hell of a get-up. We considered leg extensions, but that would've been just one step too far!"

Below left: Getting a feel for the Slitheen costumes. The actors inside looked out through the 'translator' device on the creature's neck.
Below right: We think the arms and legs might need more work...





5 SHOOTING

NEILL: "As the deadline approached, we got less and less sleep. We had to make three Slitheen – all different shapes and sizes – four or five human 'skins' and all the zipper prosthetics, among the other effects in Block One, like Autons! By the end, we literally didn't sleep. There was literally blood, sweat and tears: a whole bunch of crew in here who did a sterling effort. It took about 24 people: everybody stuck their heads down and piled into it. One time, we worked until three in the morning. We got a few hours' sleep, then worked all the way through the next night, before loading all our creations into the van and heading off to Cardiff."

"The paint was still fresh on the Slitheen, by the time they were shooting the first scenes. Of course, you also find things to adjust as you go along. So you're still getting them out of costumes in between scenes and working on improvements. On the first day of shooting I was just a shambles. I was hanging in rags! It would probably have been better for me not to be there: I wasn't being much use to anybody."



It's a busy life working on Doctor Who! For Aliens of London and World War Three The Millennium Effects staff had to turn their hands to painting latex bodies, making detailed casts for the Slitheen skin suits, and even modelling the aliens' dentures!



6 THEY'RE BACK!

NEILL: "For *Boom Town*, we tidied up all the little joins and things that had been bugging us. We worked out the movement better and Russell e-mailed me to say it just worked so well in that episode. There was no CGI apart from the Slitheen emerging and the blinks, because there wasn't the same kind of action going on."

"I'm delighted by the way that people have taken the Slitheen to their hearts, but they were the things I had the least confidence in. When we started, I wish I'd turned around at a production meeting and said, 'Look, I think I'm a bit insane trying to build these in the way we'd imagined, in this time-frame. We're heading for disaster here'. But I didn't say that: I slightly gambled and went for it, when I should've begged them to let me simplify the design."

"Of course, if we *had* simplified the design, they might not have been as good. At the end of the day, we got away with it through sheer bloody-mindedness!"



Above: The Doctor and the Slitheen face off in Downing Street. Far left: Annette Badland is fitted with her Slitheen claw in Boom Town. Left: The finished effect as Blon Fel Fotch Pasameer-Day Slitheen shows her true colours.

Pitch Perfect

Autumn 2003. At last it's official – *Doctor Who* is coming back, under the guidance of writer **RUSSELL T DAVIES**. But what would the stories be like? Or the Doctor? Or the monsters? And it wasn't just us fans who wanted to know – the BBC were pretty curious, too, not to mention the other writers. Here, reprinted in full for the very first time, is the original *Doctor Who* series document prepared by Russell to answer all of those questions – plus a few notes from the man himself...



I hate pitches. Always refuse to write them. Usually, I sell a show by finding the people in charge and describing the story to them, face to face. If they show a glimmer of interest, over their caviar and champagne, I go and write the first episode. No synopsis, no outline. I feel like I'm killing the work, if I'm pinning it down well in advance. (I'm long in the tooth, and can get away with being lofty – if you're new to writing, then don't take this as advice. Bash away at those treatments. A good treatment is carried aloft in a ticker tape parade down TV Street.)

me. Every single one). The prose itself is meant to sum up the programme's style – fast, punchy, thrilling, a couple of jokes, then get out before they're bored.

It's funny, looking back, how much isn't included. No Bad Wolf. Right from the start, I'd been wondering about some sort of linking element, for the devoted viewer. But I'd never say so in a pitch. Again: keep it simple. You need to welcome the reader of this thing, not throw up barriers. The same goes for the Time War. It's mentioned as backstory, almost mythology. I knew, in fact, that we'd be seeing the final battle of that War

For the first time in years, I sat down to write a treatment. And enjoyed it!

Doctor Who was different. This was a gamble for the BBC. They'd commissioned it before a word was written. And let's be honest, it was going to cost a penny or two. A pitch document was needed to show the range of stories, and the cost. Plus, Steven, Mark, Paul and Rob would need to start work at once, so they had to see the whole picture.

For the first time in years, I sat down to write a treatment. And enjoyed it! Of course I did, it's *Doctor Who*, you fool. But I kept it short and simple. You should go into the Drama offices of the BBC and see the sheer amount of paperwork – thousands of pitches, scripts, synopses, in unloved mountains. And God, they can be dull. Character descriptions that run to three sides of A4 (and every single one of them says of the lead female, 'she doesn't suffer fools gladly.' Trust

in the last episode. But to have described it would have made this pitch too sci-fi, too complex, and frankly too fannish. Operate by stealth! (Who could have imagined that national newspapers would one day run whole articles about the Wolf and the War! It would have seemed impossible. Still seems impossible now.)

Also, reading this document back, the Doctor and Rose seem a bit sexless. But that's because the real work, the emotion, creeps in when you're writing, not pitching. Then you cast it well and the whole thing starts to sizzle. But imagine if the pitch had tried to predict that. 'These two will sizzle!' Yeah, right, next.

So there you go. This was the start of it. The Doctor's new adventures. The first of millions more, I hope.

RUSSELL T DAVIES June 2005

A girl meets an alien, and together they travel the universe. Forging a friendship across time and space...

THE DOCTOR

Your best friend. Someone you want to be with, all the time.

(1) Right from the start, before any casting had even been discussed, the old Doctor Who Edwardian look was out. I remember vividly, when the 1996 Paul McGann TV Movie was broadcast, I was working at Granada, and the Head of Programming then was David Liddiment. I asked him what he thought of the new Doctor Who. He liked it, except for the costume. 'Fancy dress' he muttered grimly. Now, David is a genius, probably the cleverest man I have ever met. I took note, and never forgot what he said. No more fancy dress.

He's wise and funny, fast and sarky, cheeky and brave. And considering he's an alien, he's more human than the best human you could imagine. So full of compassion, his heart could burst, and his head's jam-packed with science and art and history...

He should also be sexy. Not necessarily young, but let's move on from that neutered, posh, public-school, fancy-dress-frock-coat image. (1) He's immediate and tactile. Stand too close to him, you could get burnt.

The Doctor is lacking one thing. Family. He's a loner. Sometimes, this distance gives him a vital edge – when the world's in danger, he's doesn't waste time saving the bloody cat – but sometimes, when he looks at humans, and their mums and dads and lovers and mates, it's like he knows nothing.

And this is why he needs...

ROSE TYLER

She's 18. (2) Left school at 16, works in a shop, goes out with a lad called Mobbsy (3), and lives with her mum, Judy (4). Rose's father died when she was a baby (and more of that later...) so Judy's like more of a mate – not at all mumsy, she's only 40, and slim, and often too busy chasing another hopeless fella to pay Rose enough attention.

(2) At some point, Rose became 19. I can't remember when, but I do remember Jane Tranter, the BBC Controller of Drama Commissioning saying, after reading this: 'We don't want her to be too young.' And she's the boss! So I added on a year. Mind you, Jane also said, 'I want to be Rose,' but we didn't take her up on that.

(3) Mobbsy became Mickey. Mobbsy? Never met a Mobbsy in my life! But round about the same time, I had to write some extra material for episode one of my ITV1 series Mine All Mine, because it was under-running, and in the emergency, I stole this name for an offstage Welsh character. And it didn't really take off as a name, so I didn't feel like using it again. As a result, Mickey Smith was born. Which is lucky.

(4) And Judy became Jackie. Can't remember why. I think maybe because I'd already named a character Judith in The Second Coming, and having already had a Rose in Bob & Rose, it was all getting a bit loaded.

Rose is idling. Life is dull. And she's so much better than this – she's always planning to go back to school, sit those A-Levels, become a paramedic, a cartoonist, a plumber, anything... Ordinary dreams, just going to waste.

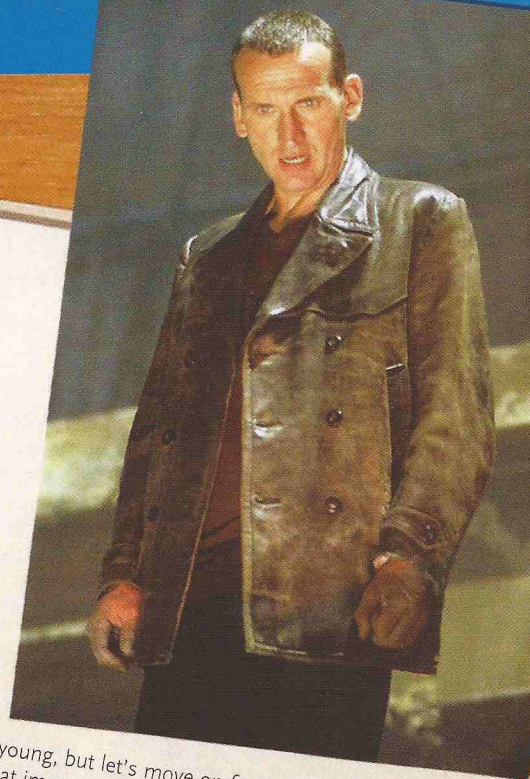
But she's always been feisty and funny, and she's going to need that sense of humour to survive, as soon as she meets the Doctor.

THE DOCTOR AND ROSE

She loves him, and he loves her. Simple as that. Not a kissy-kissy kind of love, this is deeper. From the moment they meet, the Doctor and Rose are soulmates. They need each other and complete each other – he's got a mind full of time and space, she's entirely down to earth. A perfect match.

As they travel together, the Doctor's going to show her things beyond imagination. And we're going to see her grow. She'll start out as an Innocent, then become an Adventurer, until, by the end of the series... she can never go home again.

And her friendship pushes the Doctor into unexplored territory. How alien is he? How much does he care? If this man refuses to go back and save the cat... will he go back for Rose?



DR WHO

BBC



FELLOW TRAVELLERS

Other companions will join the Doctor, now and then, but they'll just come and go (as outlined in the episode document, below). These temporary companions will exist only to throw a different light on the Doctor and Rose's relationship. This series works best as a double act, a simple human/alien dynamic. And there's so much to discover in these two people, we don't want anyone else to get in the way!

Together, the Doctor and Rose embark upon...

ADVENTURES IN THE HUMAN RACE

If the Zogs on planet Zog are having trouble with the Zog-monster... who gives a toss? But if a *human* colony on the planet Zog is in trouble, a last outpost of humanity fighting to survive... then I'm interested.

Every story, somehow, should come back to Earth, to humanity, its ancestors and its descendants. Rose will experience the entire history of her race. And we will celebrate it.

Every day, we're told that comets will crash into the earth, the food's gonna kill us, we'll be sterile and extinct and replaced by machines. DOCTOR WHO will say otherwise. For all the danger and darkness, this is a fundamentally optimistic series; the human race will survive. With the Doctor's help!

THE MYTHOLOGY

The fiction of the Doctor has got forty years of back-story...

Which we'll ignore. Except for the good bits.

He's a Time Lord, he's got a Tardis, he's got two hearts, a sonic screwdriver, and he's 900 years old. And, contracts pending, there's an old, metal enemy called the Daleks. The Doctor *might* have a robot dog called K9, because... well, it's a robot dog. I'd have one! But let's see how the scripts work, he can stay in his kennel for now. (5)

And that's enough. The important thing is, this mythology is discovered, as new, by Rose. For example, just as she relaxes into thinking of the Doctor as human, she discovers the two hearts, and it unnerves her – he's *alien*. (6)

The rest of the series continuity is absolutely irrelevant. I don't care that in 1973 he used gadget X to escape from planet Y. And regeneration isn't important – let's discover it if we need to see it, one day. It's vital to build a new mythology, on screen. Rose's epic journey is central to this.

Nevertheless, the Doctor is going to be lumbered with his previous television history in a hundred tabloid articles and internet sites. We can't avoid it. And we shouldn't deny that past, cos it's a wonderful, rich discovery for an excited 8 year old viewer – the *new* fans! But we can create a story which sets this Doctor apart from his previous history, something which makes this version different, and distinct, for old and new viewers alike.

He's not just a Time Lord, he's...

THE LAST OF THE TIME LORDS

His people are gone. An entire civilisation, mysteriously destroyed...

How? Why? The Doctor won't say. But this emphasises his loneliness, and his need for a companion.

(6) We never actually played that scene. Damn. Actually, I'm not sure if Rose knows about the two hearts – Van Statten discovered this in Dalek but Rose wasn't in the room. Still, bit late now.



The fate of the Time Lords could be developed throughout the first series. Slowly, carefully. Tiny details. Something attacked the Doctor's people... something which might be returning... How far will the Doctor go, to find out the truth? To be avenged? (7)

The best US shows – *Buffy*, *Angel*, *Smallville* – have a mythology-story which ticks away in the background, climaxing in the final episodes. But I wouldn't enslave us to that idea yet, because the new mythology mustn't become as tangled as the old. It's just a thought; it can simmer. (8)

Whether we develop it or not, 'Last Of The Time Lords' has got a certain ring to it. It makes the Doctor unique. And it guarantees that no old men in silly hats are going to turn up.

THE STORIES

13 episodes should be divided into 7 single episode stories, and 3 x 2-part stories. The 2-parters should earn their size, like American sweeps episodes.

And the stories should be strong. Well, obviously. But I mean unashamedly high-concept. This programme's going to be fighting in the heat of the Saturday night ratings war, so every bloody week, there should be something to grab a new viewer. Something irresistible. Big, cheeky headlines:

- Rose sees the end of the world!
- The Doctor meets Charles Dickens!
- Aliens invade 10 Downing Street!
- The return of the Daleks!

Big ideas, great characters, and real emotions. Simple as that.

And for all the high-falutin' fantasy, the Earth of 2005 – Rose's home – remains a constant throughout. We return to normality, every now and then, to measure Rose's new life against the ordinariness of her mum, and to touch base with something the Doctor can never have.

THE EPISODES

The plots aren't worked out in any detail yet. But this is a good example of the style, and the scale, and the pace, and the fun.

EPISODE ONE

Rose meets the Doctor, and the journey begins. (9)

(10) The ordinary world. Houses and shops and telly and cars. Rose Tyler is busy, and hassled, and late, she's got work to do and her mum's lost her keys, and who the hell put that blue box in the middle of the street? She hurries to her boring job – in a big, city centre department store – and Mobbsy, her boyfriend, is on the mobile, asking about tonight, and she's got to go down to the stockroom and –

(7) Of course, the Time War was between the Time Lords and the Daleks, which this document begins to speculate about, as it goes on. You can actually see me making it up on the spot!

(8) It then occurred to me that the longer a bit of backstory simmers, the more important, ominous and possibly convoluted it becomes. So we played it all in Series One instead. And look, I didn't use the word 'arc' once. No one I know in British TV drama says 'arc'.



BBC

(9) These one-line descriptions of each episode actually became the working titles for contractual purposes. My contract for Episode One calls it 'Rose Meets The Doctor.' Though I don't know if that counts as a working title 'cos we were never going to use it!

(10) I think this is the only time I say it's 2005 – it's never mentioned on screen, cos hopefully, these episodes will be repeated in some shape or form, and sold abroad, and I didn't want it to date too fast.

...hold on. Did that shop-window-dummy just move..?

It's not just moving, it's walking towards her, and then suddenly, this strange man appears, and he grabs her hand and they run – somehow, she trusts him, right from the start – and they're running for their lives and all the dummies are moving, they're sinister and faceless and coming to life, all around her – this is impossible, they're men dressed up, they must be –

The strange man saves Rose's life, then disappears, like he was never there. And the dummies have stopped moving, they're just plastic. She pulls the arm off a dummy, just to prove it to herself; ordinary, solid plastic. Surely... that didn't really happen, did it?

But Rose takes the arm home. Like in some vague way, she might investigate this... although the further away she gets, the dafter it seems, and mum's made chips and it's time for *EastEnders*, and everything's normal...

But the next thing you know, the strange man's turning up at her front door... and the plastic arm is moving! And Rose's boyfriend is acting odd, almost like he's been replaced by a copy... and time is running out...

As the episode hurtles toward a climax, Rose discovers that a box can be bigger inside than outside. And her mind expands with it. Joyously! Aliens, monsters, invasion, danger – all true! And in a brand-new, bigger, madder world, where nothing makes sense any more, and everything is dangerous, she has to make a decision: can she trust the Doctor?

Oh yes. They fight together, side by side, finding the alien hive which can bring plastic to life. And when the Doctor stumbles –

Rose Tyler, shop-girl, saves the world.

Finally, in the strange calm of the aftermath, on a city street which now looks plain and ordinary again, Rose has a choice. Safety, or danger? Stay with her boyfriend and go home to mum? Or travel with the Doctor?

And she *RUNS* towards that open blue door...

EPISODE TWO

The End of the World

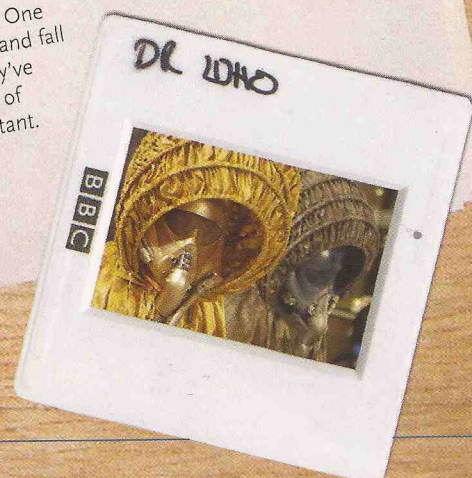
Millions of years in the future. The Doctor takes Rose to Platform One, a space-station overlooking the natural end of the Earth, as the sun expands and the solar system dissolves.

Rose has to come to terms with the whole lot – time travel! Space travel! And aliens – all sorts of ambassadors have gathered for this solemn occasion; dog-headed aliens, talking blobs of blue fat, green slimy polite things... Rose's head is spinning. And she struggles. Before taking it in her stride.

A plot's afoot on board Platform One – an assassin is out to kill the ambassadors by plunging the station into the sun – but really, we're following Rose's journey. The Gallery on Platform One (11) tells her the complete history of her indomitable species – the rise and fall and rise of the Human Empire; the colonists who's travelled so far, they've forgotten their home; the invasions and the wars and the disasters, all of which we survived. The Earth is just a curio, now, empty and unimportant. The Human Race has spread across the universe, never dying.



(11) I never wrote the Gallery scene. It would've required all sorts of CGI displays, and I soon discovered this episode was costing more than enough anyway! So I put some of that history into the Doctor and Cassandra's dialogue, and got on with telling the story instead.



And once the plot is settled and everyone's safe, the Doctor and Rose watch the Earth die. Magnificent *sfx* of the atmosphere boiling away and continents crumbling into dust – but the most important thing is the close-up on the Doctor and Rose, as they watch the the end of the world, together.

CUT TO Piccadilly Circus, 2005. (12) Cars, noise, people. Rose stands with the Doctor and the Tardis behind her, as she looks around at everyday life. We think this world will last forever. It will not.

But it's not a sad ending - it's wonderful. To Rose, now, every second matters, she feels more alive than ever. And the Doctor's got so much more to show her...

BBC



EPISODE THREE

My name's Dickens... Charles Dickens

Cardiff, 1860. (13) Dickens – the social conscience, the great showman, and a ripe old ham to boot – has travelled to Wales, determined to debunk tales of a haunted house. He's come to challenge Miss Pendragon, who claims that her rattling, hissing, steam-driven, brass-and-valves Ectoplasm Machine can draw ghosts out of the walls... (14)

The Doctor and Rose arrive to find that nothing is as it seems. The ghosts are aliens made of gas, the Machine is a sophisticated weapon, and everyone's in trouble! A fast, funny, scary romp, with Dickens in tow. And a chance for Rose to experience the past. Everyone's got bad breath!

This story can also establish a nice bit of mythology. Rose is from 2005, so obviously, the world can't end in 1860, there can't be any *real* danger...

Not so. Halfway through this episode – just when the planet's in danger in 1860 – the Doctor takes Rose into the Tardis, and sets the controls for 2005. The doors open on a new 2005, a barren wilderness, the human race extinct. History can change, it's always changing. Only the Doctor can see the patterns binding our lives together. They have to go back to 1860, because the world *needs* saving. (All credit to the original series, which once did this exact scene; it needs repeating.) (15)

EPISODE FOUR

Aliens of London

A two-part story.

Having taken Rose from the future to the past, the Doctor brings her home to 2005. Rose goes running in to see her mum...

Only to discover that barely an hour has passed!

But while the Doctor meets Judy properly – Rose introduces him as her new boss, and Judy's mighty suspicious of this older man (and maybe fancies him too) – news breaks on the TV. A building-site in Tottenham has unearthed an long-buried alien spaceship! And its dead crew! Everyone's reeling – aliens exist, the human race is not alone, culture shock sets in...

(15) Yes, and in draft after draft, Mark tried to shoe-horn in this scene, until we all gave up. And the episode works fine without it! The main problem was, that to make the scene work, everyone had to go back to the Tardis, but to go back there made everything rather safe, and took away the danger, the ticking clock. It was an early example of how we all learnt that the Tardis can be a danger, if placed in the middle of a plot, 'cos it's so powerful.

(12) This final scene of Episode Two was always meant to be in Piccadilly Circus – the script said the same – but halfway through production, it became clear that this would've required a trip to London for that scene alone, and I realised that the dialogue would work in any old street instead. It's actually better, for being set somewhere anonymous. (It's Cardiff!)

(13) This didn't shift to 1869 until very late in the day, when we realised that it made perfect sense for Dickens to be in his last days, having one last glorious adventure.

(14) A great example of how our writers grabbed hold of the episodes and made them absolutely their own – Mark Gatiss ditched Miss Pendragon and her Machine, and invented the wonderful Sneed, Gwyneth and the Gelth instead. Much better!



(16) Indeed, it's so Quatermass and the Pit that I began to think I might find Nigel Kneale's lawyer on my doorstep. Although that didn't worry me too much – if you're gonna steal, steal from the best! But as we entered production, I began to see what we could achieve with CGI, and how much the show needed to live up to that blockbustery, event-led, headline-grabbing theory of mine. So I ignored my own notes and sent a Slitheen shuttle ploughing into Big Ben instead. Much more fun, and a good indication of how big we can make stories, sometimes.

(17) Yes, I was fully intending to get Jackie (or Judy) inside Downing Street!

(18) It was Julie Gardner who thought of the much-better title, Dalek.

(19) Again, we changed that date. It became 2012. I can't remember why. No good reason, I think it just sounded better.



The year 2010. (19) A secret underground installation in Utah – an art installation, built by the world's richest man. Like Bill Gates; let's call him Will Fences. (20) Fences collects things. Alien things. He's got a corner of the Roswell spaceship... the skull of a Slitheen... and legends of the Doctor and his blue box. But Fences has got something else locked away, miles underground in the darkest vault. His secret, his experiment, his pet... His Dalek.

The metal cone of a Dalek is just a life-support system for the small, bubbling, one-eyed creature inside.

(20) We were never going to use that name, not really. That's a feeble joke. This became Henry Van Statten. Rob originally called him Mr Duchesne, but we reckoned no one would be able to pronounce that, so I nicked the name 'Van Statten' from the name of the estate agent in Mine All Mine. It's a good name to spit, if you're angry. Try saying it. Van Statten!

Rose has to sit there biting her lip.

But the Doctor's practically biting through his. This is pure *Quatermass and The Pit* – meaning, pure fiction. (16) That spaceship's a dummy, and those alien bodies are bits of old beef. But the Doctor's the only one who knows. And why would someone arrange a stunt like this..?

Investigation of the mysterious building-site leads us into...

Our first proper cliffhanger! Massive! Terrifying! Cue music!

EPISODE FIVE

10 Downing Street

The fake aliens are a diversion, to hide... real aliens.

The Doctor goes to the heart of the government to find out what's been going on. And just as the best DOCTOR WHO stories have our heroes trapped in an enclosed space with monsters in the shadows, here, Downing Street itself becomes the trap. The Cabinet's been replaced by monsters in disguise, the Prime Minister's dead in a cupboard, and Rose has brought her mother along for the ride..! (17)

This adventure gives us a chance to create good old-fashioned nasty green monsters. The Slitheen. At first, it looks like the Members of the Cabinet and Downing Street staff have all put on weight – their stomachs are rumbling and they can't stop farting. But then they unzip the tops of their heads and a Slitheen shucks off its disguise, like a fat man struggling out of a wetsuit. Nice, gungey, scary stuff.

At the end of this adventure, with the world saved, Rose has another choice. In episode one, she went with the Doctor on impulse. Now, it's a deliberate decision; and she can't turn back. Judy now knows everything, and can see her daughter heading into danger... but has to let her go.

The Doctor and Rose head off, as equals...

EPISODE SIX

Return of the Daleks (18)

The year 2010. (19) A secret underground installation in Utah – an art installation, built by the world's richest man. Like Bill Gates; let's call him Will Fences. (20) Fences collects things. Alien things. He's got a corner of the Roswell spaceship... the skull of a Slitheen... and legends of the Doctor and his blue box. But Fences has got something else locked away, miles underground in the darkest vault. His secret, his experiment, his pet... His Dalek.

The metal cone of a Dalek is just a life-support system for the small, bubbling, one-eyed creature inside.



(21) Anyone who knows their Doctor Who history will see quite clearly that this concept has been adapted from Rob Shearman's brilliant Big Finish audio drama, Jubilee. Which I was up-front about, right from the start, and later drafts of this document give Rob and Big Finish full credit. I just didn't want to include that information in this very first version of the pitch, cos this document was designed to be straightforward and easy to read for the Big Bosses – I didn't want to clutter it with sub-clauses and footnotes about the ownership of material.

This poor Dalek – left over from some old invasion – has been opened, and wired up, and treated like a beagle in a lab, for years. It's been tortured. And it's a broken, sad creature, in pain, the familiar Dalek voice weak and cracked with emotion, as it longs for freedom, even if that means death... (21)

The liar. The moment it tricks its way into freedom – by playing on Rose's sympathy – it's the deadliest monster in the universe. One Dalek, just one, can kill Fences' entire private army, and if it escapes to the outside world...

A battle royale, against one creature. This story is specifically designed to reinvent everything that made the Daleks great, and banish everything that made them daft. This Dalek glides up stairs in an instant; it's intelligent, indestructible, and sly, and more than a match for the Doctor. And the Doctor's galvanised, darker and scarier than Rose has ever seen him, a man with a mission. How far will the Doctor go, to destroy his old enemy...? This confrontation could introduced the new Doctor-mythology. The Dalek gloats over 'the last of the Time Lords'. And the Doctor reacts with a fury which suggest that the Daleks were to blame...

Throughout this, Rose has teamed up with one of Fences' staff, a whizzkid called ADAM. Rose is fascinated by 2010, it's so close to her time ("Is Gareth Gates still around?" "Who?" "Fantastic!"). Adam's an alien expert, his head full of outer-space fantasies. And Rose can show off, given all she's learnt – cos she fancies him. The Doctor observes this with some puzzlement, like watching ants in a jar.

Once the Dalek's destroyed – and Fences should live to fight another day – Adam asks if he can join the Doctor's team. So the Tardis heads off with a new traveller on board...

EPISODE SEVEN

The Companion Who Couldn't

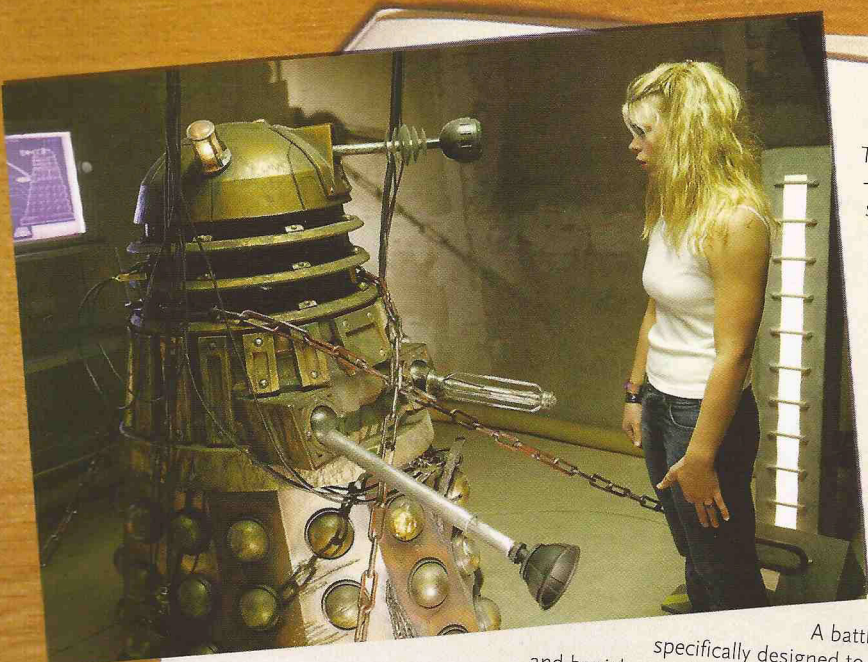
The year 8922. (22) Satellite Five is a huge broadcasting system – a news agency, transmitting information to a million worlds in the Human Empire. Journalists physically jack into computer terminals to process information, all filtered through a supercomputer to guarantee against bias. The new team arrives, the Doctor, Rose and new boy Adam...

But Adam's a nightmare. He's everything Rose isn't. He freaks out. He clings to the floor, cos artificial gravity scares him. He sees a friendly alien and runs a mile. All of which goes to prove how wonderful Rose is. And how wise the Doctor is, not selecting his crew cos he fancies them. (23)

Something's wrong at Satellite Five. Errant journalists are sent upstairs to the Boss, and never seen again. They've "gone freelance". The Boss turns out to be a 60ft yellow leech, who's carrying out a subtle invasion of the Empire by shaping the news. Information is power. It builds the economies of planets, then destabilises their leaders, all with the aim of building its own breeding grounds... The Doctor and Rose are trapped, about to "go freelance" and only Adam can save them...

(22) Which then became 200,000 instead. Again, it just sound better! And I was really getting into this History of Humanity stuff – I wanted a fairly ordinary sci-fi future, and yet set in a far-flung date, to suggest that culture and technology have risen and fallen countless times. It's the Fourth Human Empire, we've been through some peaks and troughs to get this far.

(23) This was written before a single page of script had been typed out. And scripts are very different things from treatments, they're much more alive. Once I was writing properly, I realised that to make the Doctor sexless was to rob him of great passion and depth. I'm not saying he fancies Rose, but his bond with her is a lot more intense than this document suggests.



(24) Again, a great example of how Paul Cornell took the initial brief, and ran with it, and made it new and clever and wonderful. Interestingly enough, this is described as *fix-less*, but Jane Tranter's response to this document as a whole was 'We haven't got enough monsters. More monsters!' So we fed that back to Paul – who was delighted! – and the Reapers sprang into existence.

Fat chance, he's cowering in the corner.

At the end of the story, the leech defeated, the Doctor just happens to pop back to Earth... and he chucks Adam out! Not everyone can be a companion. It takes the best.

EPISODE EIGHT

Rose's father

1987. Rose sits in a café and watches a man, across the street. He steps out into the road, laughing with a mate, too distracted to see the car heading towards him... And he dies. Every time, it's always the same, Rose sees her father die over and over again. But what if she can change history..?

A simple, *fix-less* *Twilight Zone* time-tale, of Rose facing up to the real challenge of life with a Time Lord – can she can travel back and prevent this happening? Should she? The Doctor doesn't stop her – he flits between past and present, hearing the full story of Rose's family by talking to Judy in 2005 – and glimpsing a younger Judy, 18 years ago, in 1987. A tiny, human story, as important as any grand sci-fi plot.

The past can't be changed. Rose travels on, older and wiser. But not before she's said goodbye to the man across the street... (24)

EPISODE NINE

World War II

Two part story. London in wartime, the Blitz, blackout, sirens, Nazi spies, kisses in the dark and stiff upper lips...

True story: a gang of kids lived wild on the bombsites of London. They were evacuees who'd run away from abusive homes, or the only survivors of their families. Fugitives from the police and the army, they'd hide by day and scavenge by night. They were only free during air raids, when everyone else would hide; they'd run through the streets, surrounded by the fires of war. With dogfights above the city, spent bullets would hail down from the sky.

But the kids have a legend, a ghost story they tell each other. Of something else scavenging at night... Something which darts over the rubble, impossibly fast, something which looks like a child... Until you get close...

It's an amazing time for Rose – recent history, and yet so distant. The fun of wartime spirit, undercut by her knowledge of what's happening to the world.

And it's a time for a romance, as Rose falls for Captain Jack Harkness. Except Jack seems to know more than he should – and as the nightmarish child-creature attacks and we head for another cliffhanger...

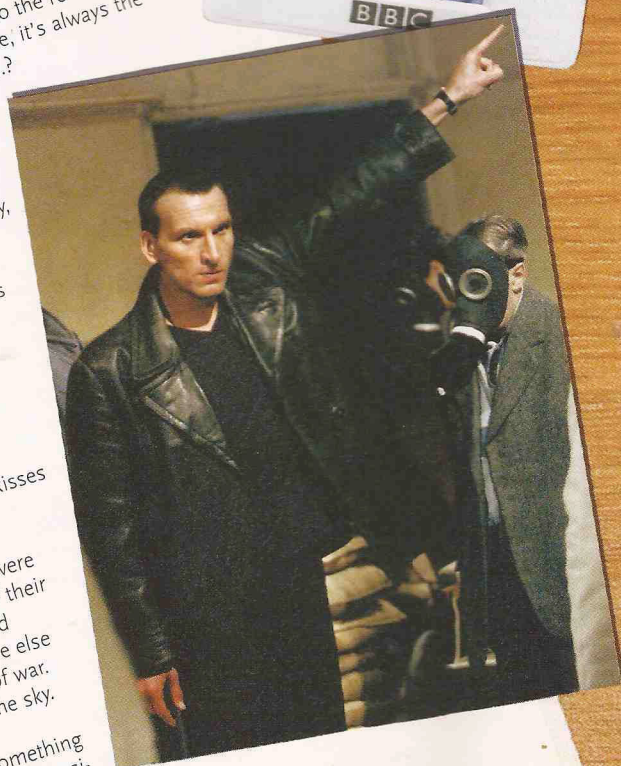
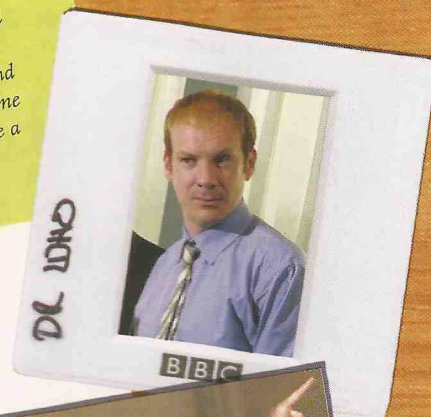
EPISODE TEN

Captain Jax (25)

...as he's better known, is revealed to be a futuristic soldier from another world – the captor of the child-creature, here on Earth to track it down.

Out of his English disguise, Jax is everything the Doctor's companion should be – or so it seems to Rose. Lively, funny, sexy and arrogant, he struts about, armed to the teeth with laser-guns, bandying interstellar information with the Doctor. The two men get on a treat. (And perhaps Jax has heard stories about the fate of the Time Lords.)

(25) Jax quickly became plain old Jack. I realised that the BBC Doctor Who Novels had someone called Trix, and then Big Finish announced the Seventh Doctor's new companion as Hex. Too many X's! And then, far too late, I realised this placed both a Rose and a Jack on board the Tardis – why not go the whole hog and call it Titanic?! But by then, the name had stuck - it's really hard to change a character's name once you've got used to it, so Jack remained.



(26) Again, Steven Moffat grabbed this rough material and turned it into something wilder, wittier, and much, much scarier. To hell with that 'Rose feeling intimidated' stuff – he made it a riot of flirtation and banter!

(27) This went through many changes. One draft of the document announced this as 'Pompeii!' (I'd just seen the BBC One docu-drama, and wanted to nick their volcano software.) Another draft called it 'Paul Abbott Episode' as we begged the great King of All Writers to lend us his pen. Despite being tempted – oh, we were excited for a week or two! – he was too busy. I think he's too busy until 2027, to be honest. But we tried! And in the end, this episode reverted back to what it was always meant to be, a nice, quiet, and dare I say cheap, episode. A stocktaking exercise, to save money for 12 and 13.

Rose feels intimidated – even more so when, the adventure over, Jax comes on board to travel with them... (26)

EPISODE ELEVEN

The New Team

The Doctor, Rose and Jax.

A small-scale adventure; character stuff. (27)

EPISODE TWELVE

Gameshow World! (28)

Two-part story. A return to Satellite Five, re-dressing the sets from ep.7. It's five hundred years later (29), and the Human Empire now encompasses a billion worlds, a bloated, decadent system. Satellite Five has been reduced to broadcasting old-fashioned retro-2D-TV, free to every household. And a freak accident splits up the Tardis crew...

Rose finds herself trapped in a revival of *The Weakest Link*, presided over by a red-domed Robot – where the weakest link is blasted into atoms! The Doctor's trapped in a *Big Brother* house, except this time it's *Big Murder* – last one alive wins! And Jax is stuck in a makeover show where the experts threaten to redesign his face... (30)

A fast, wild adventure in a society gone mad – are these people worth saving? But as the Doctor gets closer to the heart of the Satellite – presided over by Edward, a 14 year-old brain-augmented kid (31) - he discovers the transmissions are hiding a more deadly signal, infiltrating every home in the Empire. Someone's planning an invasion of billions of worlds...

The Doctor uses the broadcasting equipment to unmask the hidden Dark Fleet, nearby. Cliffhanger: reveal the spaceships of the entire Dalek race; the destroyers of the Doctor's people. About to attack...

EPISODE THIRTEEN

The Parting of the Ways

That terrible, noble calm, on the eve of war.

The Daleks are on their way, and only those on Satellite Five can stop them. Who stays? Who fights? Who dies? The supporting cast of ep.12 prove humanity's worth by siding with the Doctor – there's hope for them after all. They're a small, valiant army. The Doctor tries to cannibalise the Satellite's equipment, in the hope of building a weapon, while Jax is well-versed in war, preparing his new soldiers for battle, and as for Rose...

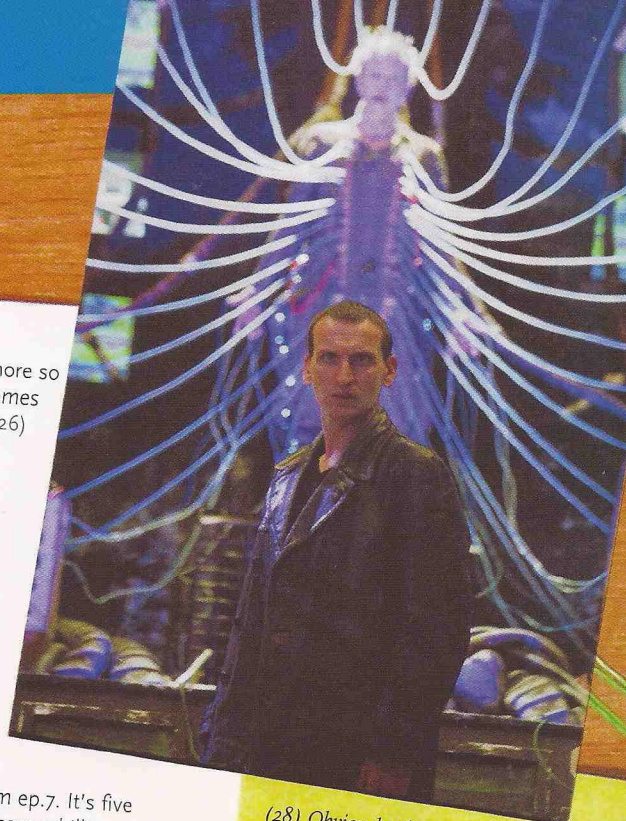
The Doctor takes Rose into the Tardis. Presses a button. And runs out! She's trapped inside as the Tardis takes her home, back to 2005. The Doctor won't let her stay and fight – out of all his new companions, he's chosen to save her life.

Rose is stunned. She finds herself back in that plain, normal world – cars, coffee, mum – haunted by the knowledge that the Doctor, the man she loves, is sacrificing his life for them all, millions of years in the future.

She's got to get back...

(30) This paragraph was vital, cos two days later, BBC lawyers set about getting the rights to use the *Big Brother* concept. A man called James Dundas sweated blood on our behalf. It took him more than 11 months to secure the deal – I'd started writing the episode before we had an absolute guarantee. And our thanks go to Endemol, the creators of *Big Brother*, for being so gracious and joining in with the fun. (They even designed that galaxy-eye BB logo for us.) And while *The Weakest Link* and *What Not To Wear* are BBC properties, and therefore much easier to clear, it still took a while to untangle their legal complexities. So thank God for forward planning!

(31) Bad idea, which never even made the first draft of the script.



(28) Obviously, the whole *Bad Wolf* concept was missing here. In fact, I didn't tell anyone about that. Ever. I just let it grow, and fed it in slowly – once I'd used the words as graffiti in Episode Four, I liked them, and began to seed them into most episodes. Poor Julie and Phil, they had no idea what I was on about. But at least they trusted me!

(29) Which then became just 100 years later. I decided that I wanted the events of *The Long Game* to be just about within living memory for the inhabitants of the *Game Station*. Because it turns out the long game is still running!



"Why don't you just die?"

From van Statten's executive office, the Doctor speaks to the Dalek in the lower levels.

DALEK: Then I shall follow the Primary Order.

The Dalek Instinct. To destroy. To conquer!

THE DOCTOR: What for? What's the point?!

Don't you see, it's all gone, everything you were, everything you stood for.

DALEK: Then what should I do?

THE DOCTOR: All right. If you want orders, follow this one: kill yourself.

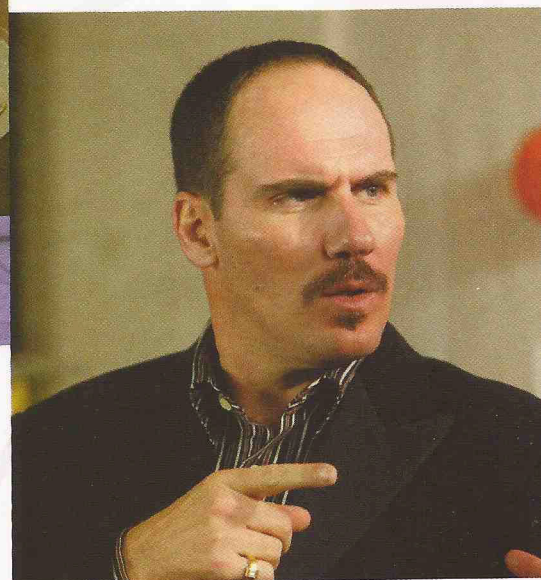
DALEK: The Daleks must survive.

THE DOCTOR: The Daleks have failed! Why don't you finish the job and make the Daleks extinct. Rid the universe of your filth. Why don't you just die?

(The DOCTOR shaking with anger; the DALEK considers)

DALEK: You would make a good Dalek.

From *Dalek* by Robert Shearman



Dalek

A signal draws the TARDIS off course and it lands in a museum of alien artefacts, half a mile beneath Utah, North America in 2012. The Doctor trips an alarm, and soon he and Rose are surrounded by armed guards...

The powerful, ruthless Henry Van Statten arrives at his facility to learn of the two intruders apprehended 53 floors down. The Doctor and Rose are brought before him and learn that he collects rare, alien objects, located for him by a young English genius called Adam. When the Doctor claims to be an expert in aliens, Van Statten has him taken down to see his one living alien specimen – which he has named a 'Metaltron' – and which is kept in the Cage where it is tortured by Simmons to get it to talk.

The Doctor enters the Cage and discovers that the creature is actually a Dalek – badly damaged and chained to the floor, and still awaiting orders. The Doctor is delighted to see that the Dalek is powerless and taunts it; he tells it that the rest of its race are dead, destroyed by him. They burnt along with the Time Lords at the end of the last great Time War. Both the Doctor and

Dalek are alone in the universe. When the Doctor attempts to destroy the Dalek, it screams for pity and the guards pull the Doctor away. The Doctor learns that the Dalek fell to Earth over 50 years ago but reveals that he himself is also the last of an alien race; Van Statten has him chained up and scanned with a laser device while the Doctor tries to warn him about the Dalek.

Meanwhile, Adam and Rose have been getting on well together and she learns of his desire to see the stars. He shows her the tortured Dalek which she feels sorry for, and when she places her hand on it, the creature extrapolates her genetic material to regenerate itself. The Dalek kills Simmons and breaks free, quickly escaping the Cage. It drains knowledge from the internet and taps the base's power supply to rebuild itself. The Doctor is released to help Van Statten. Adam and Rose flee with a guard called De Maggio while the Dalek quickly disposes of the armed men sent down to the Cage. The Doctor insists that concentrated fire power might disable the Dalek and all Van Statten's staff are armed to set a trap. De Maggio is killed on a

stairwell by the elevating Dalek, but Adam and Rose escape. The ambush for the Dalek fails; the levitating Dalek activates a sprinkler system and electrocutes all the guards.

The Doctor reluctantly decides to seal the lower levels of the bunker vault at level 46 and urges Rose and Adam to get through the bulkheads before power is cut. Rose is too slow, and is trapped with the Dalek – and the Doctor assumes she is dead. However, the Dalek cannot kill her; she has contaminated it in some way. The Dalek demands that the Doctor opens the bulkhead, or it will kill Rose. The Doctor complies and the Dalek and Rose head for the surface. The Doctor aims to dispose of the Dalek with an alien weapon from Adam's workshop.

The Dalek and Rose reach the top level where the Dalek blasts a hole in the roof; its casing opens so that the withered creature inside can bask in the sunlight. The Doctor arrives with his gun at the ready, and it is only Rose's reaction which makes him realise what he is doing. The last of the Daleks is mutating and frightened; it asks Rose for a final order to release it from its sickness – to self-destruct. Rose softly gives the order... and the Dalek explodes.

Van Statten is relieved of command by his aide, Diana Goddard, and the base is to be filled in. Adam prepares to leave, and Rose asks the Doctor if Adam can come with them. Reluctantly, the Doctor agrees and the TARDIS departs.

PRODUCTION

Mon 25 Oct 04 National Museum of Wales, Museum Place, Cardiff (Exhibit Room)

Tue 26 Oct 04 Millennium Stadium, Westgate Street, Cardiff: Broadcast Suite, Level 2 (Outside the Dalek Cell/ Dalek Cell)

Wed 27 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Dalek Cell)

Thu 28 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Dalek Cell/Outside the Dalek Cell)

Fri 29 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Examination

Room); Corridor Outside Broadcast Suite (Corridor); Dragon's Mouth (Killing Zone)

Sat 30 Oct 04 Millennium Stadium: Dragon's Mouth (Corridor/Bulkhead)

Mon 01 Nov 04 Millennium Stadium: Dragon's Mouth (Killing Zone)

Tue 02 Nov 04 Millennium Stadium: Broadcast Suite, Level 2 (Outside the Dalek Cell); Corridor Outside

Broadcast Suite (Vault Corridor/ Corridor); North West Level 5

(Stairwell – Level 49)

Wed 03 Nov 04 Millennium Stadium: North West Level 5 (Stairwell);

Dragon's Mouth (Corridor)

Thu 04 Nov 04 Unit Q2, Newport:

Lift/Van Statten's Executive Office

Fri 05 Nov 04 Unit Q2: Van Statten's Executive Office

Mon 08 Nov 04 Unit Q2: Van Statten's Executive Office

Thu 23 Nov 04 Unit Q2: Bulkhead; Adam's Workshop

Fri 26 Nov 04 Unit Q2; Insert Shots

RADIO TIMES

Sat 30 Apr 05 *Dalek*: Rose finds herself caught in the middle of a fight to the death when the Time Lord's oldest and deadliest enemy rises once again.

Fact File

Russell T Davies' original outline for Episode Six was headed *Return of the Daleks* and was set in Utah in 2010. The world's richest man was a Bill Gates type character referred to as "Will Fences". The story was also to introduce a whizzkid called Adam who would ask to join the Doctor's team. The whole notion of the Doctor encountering a single, imprisoned Dalek was inspired by *Jubilee*, a CD audio adventure written by Robert Shearman and issued by Big Finish in January 2003. It was Davies' intention that the script should be written by Shearman himself, since *Jubilee* had impressed him massively.

Robert Shearman came from a background of theatre writing where he was known for black comedies and had won various awards for plays such as *White Lies* and *Easy Laughter*. On stage, his work had been produced by the likes of Alan Ayckbourn, while he had already written plays for BBC Radio 4 and worked

Doctor coming face to face with the last Dalek in its cell were inspired by a sequence in the 1991 film *Silence of the Lambs* where Clarice Starling confronted the cannibalistic Hannibal Lecter.

Shearman also briefly considered making Adam Van Statten's son, who was called Mr Duchesne in early drafts, and partly based on the character of the dastardly mogul JR Ewing from the US oil-well soap *Dallas*. The character Goddard was named after Shearman's wife, Jane Goddard. Early drafts of the script were referred to as *Creature of Lies*; although the media also referred to working titles such as *Museum Piece* and *The Creature Inside*, these were never used.

In early July 2004, a crisis hit the script when negotiations to use the Daleks broke down between the BBC and Tim Hancock who represented the estate of Dalek creator Terry Nation. Shearman assumed that his script would be abandoned, but Davies fought to retain the story. Shearman travelled up to see



on BBC One's *Born and Bred*. However, Shearman had also been a *Doctor Who* fan since the 1980s and in summer 1999, he was invited to submit the outline of a story called *The Holy Terror* to Big Finish as a potential audio adventure; this was eventually released in November 2000 and was followed by further plays for the company such as *The Chimes of Midnight*, *Scherzo* and *Deadline*.

In writing his script, Shearman wanted to reproduce the menace which the Daleks had in the television serials of the 1960s, prior to the introduction of their creator, Davros, in 1975's *Genesis of the Daleks*; since then, Shearman felt that the Daleks had been reduced to mere henchmen of Davros. He saw the Daleks as evil children who operated without morals or scruples. The scenes with the

Davros in Manchester and a new creation was arrived at. Davies sketched the image of the new alien and created its basic concept, which Shearman then developed along the lines of a sadistic, child-like alien which killed for pleasure; this was duly inserted into a revised draft which Shearman jokingly retitled *Absence of the Daleks*. Thankfully, by the start of August the situation had been resolved, and Shearman found that the changes he had made to accommodate the new creature had strengthened his script for the Dalek.

Episode 6 was originally to be recorded as part of Block Three alongside Episodes 7 and 8, under the direction of Joe Ahearne; however, Episode 7 was later rescheduled to a production block of its own. The shooting script, entitled *Dalek* (a title suggested by Julie Gardner), was

dated Tuesday 19 October 2004. The action began on Night 7 and ran through to Day 8 as the Dalek saw the sunlight. The script specified that the exhibits should include the head of a Cyberman, again at the behest of Gardner.

Shearman's wife had always been unimpressed with the Daleks, and so he discussed with her why she found them to be ineffective enemies for *Doctor Who*. As such, he turned each of their perceived weaknesses into something deadly. The 'sink plunger' which had been ridiculed in many comedy sketches now became a weapon which could smother and crush the head of its torturer Simmons (a character named after Kai Simmons who had played the equivalent role in *Jubilee*). Similarly, Shearman re-developed the Dalek body, noting that dome, mid-section and base could all rotate independently of each other through 360 degrees; this meant that assailants could no longer creep up behind the Dalek. Although a Dalek had been seen to levitate in *Revelation of the Daleks* and another ascend a flight of stairs in *Remembrance of the Daleks*, the joke about them being defeated by steps remained; Shearman included material to overcome this assumed weakness, showing the Dalek levitating in several sequences. In the scene in the lift, there were oblique references made by the Doctor to Davros, the Daleks' creator, although the character was not named.

The read-through for Episodes 6 and 8 was held on Monday 18 October, followed by a location recce on Wednesday 20 October. Of the two episodes in Block Three, Episode 6 was the first into production. Recording began on Monday 25 October in an unused area of the National Museum of Wales in Cardiff where the Exhibit Room was situated; this was the first day that former *Coronation*

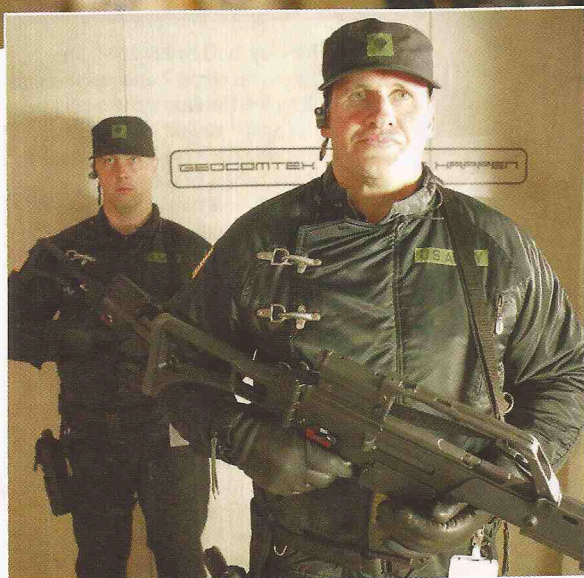
Top: The Dalek takes on Van Statten's entire staff – and wins...

Above: Trapped! Bywater (John Schwab), Rose and Adam (Bruno Langley) call for a Doctor...

Opposite page: Corey Johnson as Henry Van Statten.



EPISODE 6 Dalek



Street star Bruno Langley, who played Adam, was involved with recording. The glass cases housed props such as a Slitheen arm and also a Cyberman head modelled on those seen in the 1975 serial *Revenge of the Cybermen*; the sign on this item read "EXTRATERRESTRIAL CYBORG SPECIMEN INCOMPLETE RECOVERED FROM UNDERGROUND SEWER LOCATION LONDON, UNITED KINGDOM, DATES 1979" suggesting it was recovered after the events in the 1968 serial *The Invasion*. After work concluded, a rehearsal with the Dalek was conducted at the Millennium Stadium which would be the main venue for recording of the story; this required the presence of voice artiste Nicholas Briggs (whose Dalek voices on Big Finish CDs had impressed the production team) and Dalek operator Barnaby Edwards (who had been a Dalek operator in the 1993 BBC1 documentary *Doctor Who: 30 Years in the TARDIS*). This rehearsal with

Top: The Dalek escapes its cell, and prepares to wreak revenge on its captors!

Above: Henry Van Statten's guards prepare for combat...

Right: Another of Van Statten's alien exhibits: the head of a Cyberman...



the new Dalek prop was covered by a crew from *Doctor Who Confidential*. Briggs supplied his own ring modulator to provide the grating Dalek tones.

Work at the Millennium Stadium on Westgate Street in Cardiff began on Tuesday 26 October and focused on the scenes outside the Dalek Cell which had been constructed in the Broadcast Suite on Level 2. Although Edwards and Briggs were called on this day, they were purely engaged on rehearsals. The only scene recorded in the Dalek Cell was a Dalek's point of view shot showing Simmons with his drill; such shots were achieved using a lipstick camera. For the scenes in the room outside, the opening scene had Bywater and De Maggio clearing away the rubbish, including a 'Jubilee Pizza' box – a reference to Shearman's original play. Present on the set during the day were Worldwide press officer Amy Castle, Wendy Forbes from CBC



Communications, a journalist from the *Sydney Herald* and the editor of the *Canadian TV Times*.

Wednesday 27 October saw the first recording with the wrecked Dalek casing in the Dalek Cell; this was attended by both Benjamin Cook from *Doctor Who Magazine* and a team from the science-fiction magazine *SFX*. On Thursday 28, Any Effects provided the prop chains and cables which snapped as the Dalek broke its bonds. Friday 29 saw the crew working in the Dragon's Mouth of the stadium for shots of the Killing Zone area where the Dalek massacres Van Statten's forces. The regenerated Dalek prop was also used for the first time, and stuntmen Derek Lea and Stuart Clark worked on these scenes as guards. On Saturday 30, work included scenes at the Bulkhead which had been erected by the BBC crew from Thursday 28. Production on this day was covered by Adam Page and his team from *Doctor Who Confidential* and focused on the use of the Dalek creature within the casing which had been created by Millennium Effects.

The crew were warned to wear appropriate footwear on Monday 1 November when recording included the use of the sprinkler system provided by Any Effects. The crew were visited by director Dermot Canterbury of *Blue Peter* to arrange a location visit for his crew later that week. Tuesday 2 saw the Dalek regenerating itself using a console rigged by Any Effects, followed by the scenes in the corridor outside where the guards were massacred; stuntman Neil Ginnighan and Tony Lucken played guards on this sequence. The crew moved to the stairwell on Level 5 at the north west corner of the stadium for the scenes on Level 49. Present on the set on this day were Russell T Davies and Robert Shearman, along with rights executive James Dundas, Tim Hancock, James Goss from the BBCi *Doctor Who* website and Clayton Hickman of *DWM*.

Wednesday 3 November saw work covered by the team from *Blue Peter* with Matt Baker who interviewed Langley, Davies, recorded some material with the Dalek and its operators, and then chatted to Christopher Eccleston and Billie Piper. Van Statten's Executive Office set had been constructed at Unit Q2 in Newport, with screens playing back material from the Millennium Stadium shoot. On Friday 5, Claire Jones and Luke Surrey attended the studio to record some video diaries with Anna Evans and Anna James, and Goss and Hickman were again present.

After the weekend on Monday 8 November, recording on the Executive Office set was again attended by Adam Page and his crew from *Doctor Who Confidential*. Ahearne, Briggs, Edwards, Corey Johnson (who played Van Statten) and first assistant director Gareth Williams were interviewed about the episode at the studio in Newport. With this completed, work then concentrated on Episode 8 and pick-ups for earlier episodes from Block One. Production on



Episode 6 resumed on Tuesday 23 November at Unit Q2 to record a close-up of Rose against the bulkhead, and then tape the scenes set in Adam's Workshop, with Langley rejoining the cast. The workshop set was a redressed version of Clive's shed from Episode 1, again utilising Q2's kitchen area.

Various cuts were made to the programme. These included De Maggio and Bywater preparing for Van Statton's arrival, several instances of Simmons threatening the Dalek, some of the dialogue with Adam and Van Statten discussing the alien object, parts of Adam and Rose discussing the torture of the Dalek, Goddard outlining what had happened to the Dalek since it fell to Earth, the Doctor accusing Van Statten of perverting his discoveries, Simmons mocking Adam outside the cell, Rose telling Adam how she knows more about aliens than he does, Simmons taunting the talking Dalek before his death, the Doctor taunting the Dalek about its



searching of the internet, Van Statten asking Goddard to protect him from the Dalek, and the Dalek telling Rose that she has contaminated it.

Additional dialogue recording on the episode was performed on Tuesday 8 February 2005. *Doctor Who Confidential* attended the recording of the choir part of Murray Gold's score for the episode at Air Studios on Saturday 12 February 2005, with vocals courtesy of the Crouch End Festival Chorus. Further material about the CGI effects for the episode was recorded at The Mill on Monday 28 February, with Shearman interviewed the following day and further interview material taped on Monday 14 March.

The episode was promoted by the *Radio Times* with a fold-out cover showing a recreation of the classic shot of the

Above left: Simmons (Nigel Whitmey) gets up close and personal to the 'Metaltron'.

Above: The soldiers in the killing zone get a drenching. But the worst is still to come...



Daleks on Westminster Bridge from the 1964 serial *The Dalek Invasion of Earth*, tying in the Daleks with the General Election on Thursday 5 May. The four page feature, 'Tinpot Dictator' by Nick Griffiths, had quotes from Shearman and the cast and crew. Mark Braxton nominated the episode in Today's Choices and another photograph of the Dalek accompanied the listing. BBCi also launched a Geomcomtex site based on Van Statten's company, and an online Dalek game.

Letters about the episode appeared in the *Radio Times* on Tuesday 10 May. Soren Moore of Darlington penned the 'Letter of the Week' which complimented the script while Deborah Nicholl of Chorley felt she shouldn't have been made to feel sorry for the Dalek.

DALEK by Robert Shearman

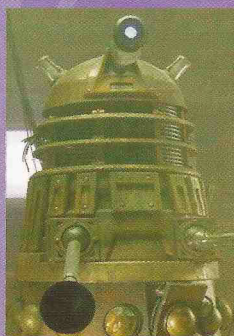
CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Steven Beekingham *Polkowski*, Corey Johnson *Henry Van Statten*, Anna-Louise Plowman *Goddard*, Bruno Langley *Adam*, Nigel Whitmey *Simmons*, John Schwab *Bywater*, Jana Carpenter *De Maggio*, Joe Montana *Commander*, Barnaby Edwards *Dalek Operator*, Nicholas Briggs *Dalek Voice*.

UNCREDITED: Jim T'uraisingham, Mike Pheasant, Matthew Williams, Greg Barnett, Alun Cowles, Mike Freeman, Phil Kirk, Geraint Thomas, Julian Davies, Rhys Parry, Hopcyn Bird *Base Guards*; Tony Slater, Dean Cummings *Executive Minions*; Richard Harris, Jeff Miller *Base Guards*; Peter Greham, Tristan Hancock *Examination Technicians*; Neil Finnighan, Tony Lucken *Stunt Base Guards*; Alun Cowles, Gavin Lynch, Craig McKenzie, Brian Morgan, Colin Webb, Andrew Mitchell, Ian Wallace, Greg Barnett, Les Mason, Ian Williams, Steve Bushell, Tony Squire, Andy Morris, Stuart Jones, Craig O'Neill, Steve Morgan, Bob Davies *Base Guards*; Emir Williams, Laurence Mann *Base Technicians*; Derek Lea,

Stuart Clark *Stunt Base Guards*; Tony Gallagher, Gerry Connors, Hywel Walker, Jonathan Lewis *Base Guards*; Jane Kyte-Hunt, Nicholas Lupton, Stephen Bracken-Keogh, Wendy Sheard, Paul Ganney, Emma Feeney, Nick Cater, Hannah Welch

Additional Dialogue Recording: Gavin Schanz, Carl Edwards Ackerman *Stand-ins for Doctor Who*; Lucy Lutman *Stand-in for Rose Tyler*; * Not in finished programme.

CREDITS: Written by Robert Shearman. Produced by Phil Collinson. Directed by Joe Ahearne. Daleks originally created by Terry Nation. 1st Assistant Director Gareth Williams [also Dan Mumford, uncredited]. 2nd Assistant Director Sean Clayton. 3rd Assistant Director Dan Mumford [also Daffyd Parry, uncredited]. Location Manager Lowri Thomas [also Clive Evans and Llyr Morris, uncredited]. Unit Manager Llyr Morris. Production Co-ordinator Jess van Niekerk. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Pam Humphreys. Script Editor Helen Raynor. Camera Operator Martin Stephens [also Joss Lowe, Paul Edwards and Peter Thornton, uncredited]. Focus Puller Mark Isaac [and Terry Bartlett, uncredited]. Grip John Robinson. Boom



Operator Damian Richardson [also Rhidian Yeoman and Catherine Ayres, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Stunt Performers Stuart Clark, Derek Lea, Neil Finnighan, Tony Lucken. Art Department Co-ordinator Gwenllian Llwyd Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Liz Griffiths. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property Master Adrian Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard, Tristan Howell. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artists Claire Pritchard, Steve Williams. Casting Associate Kirsty Robertson. Assistant Editor Ceres

Doyle. Post Production Supervisor Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists Simon C Holden, David Bowman, Jennifer Herbert. 3D VFX Artists Chris Petts, Mark Wallman, Andy Howell. Digital Matte Painter Alex Fort. Model Unit Supervisor Mike Tucker. Dubbing Mixer Peter Jeffreys. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Rights Executive James Dundas. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emrys Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Special Effects Any Effects. Prosthetics Millennium Effects. Editor Graham Walker. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>Dalek</i>	30 April 2005	7.00pm-7.45pm	45'20"	8.6M (14th)

REPEAT BROADCAST

<i>Dalek</i>	1 May 2005	0.15am-1.00am	45'20"*	0.2M
<i>Dalek</i>	1 May 2005	7.00pm-7.45pm	45'20"*	0.5M

* Broadcast on BBC Three

"Time travel's like visiting Paris"

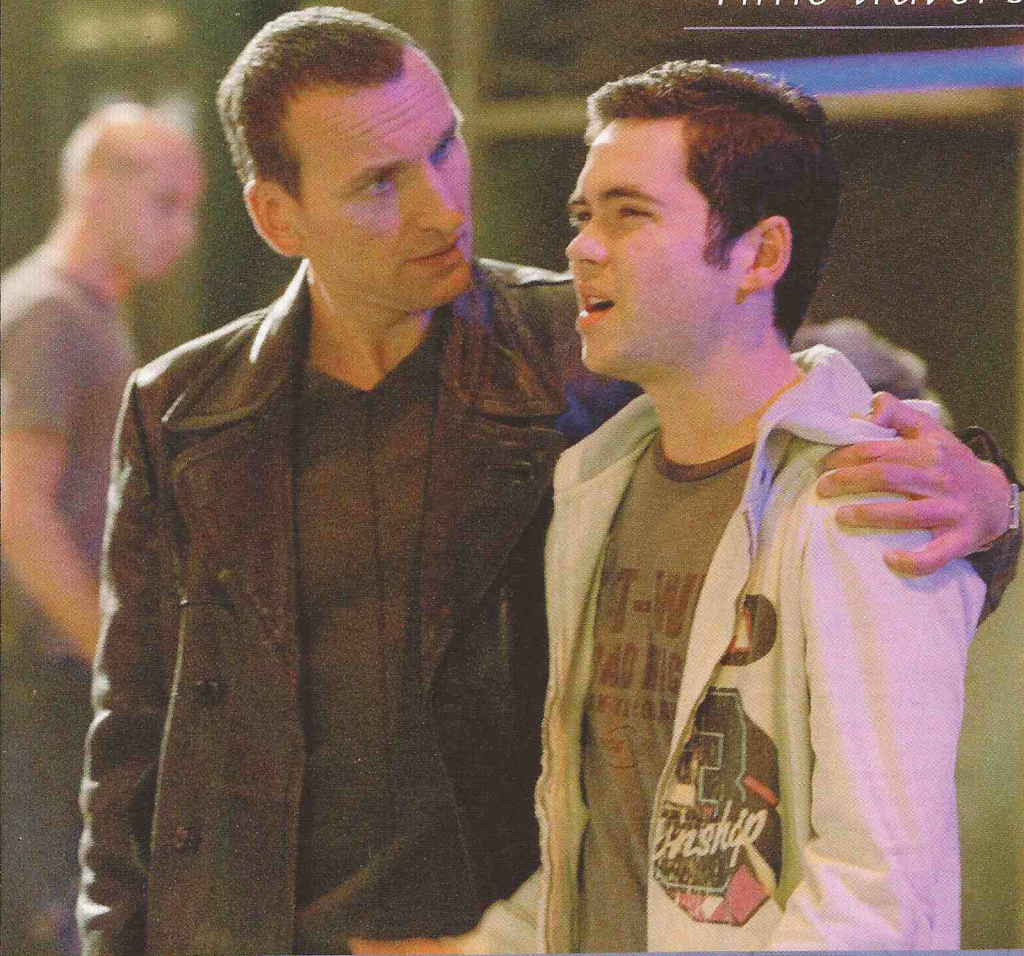
On Floor 139, the Doctor acquires a credit pencil and hands it to Adam.

THE DOCTOR: There you go, pocket money. Don't spend it all on sweets.

ADAM: How does it work?

THE DOCTOR: Go and find out, stop nagging me! The thing is Adam – time travel's like visiting Paris. You can't just read the guide-book, you've got to throw yourself in, eat the food, use the wrong verbs, get charged double and end up kissing complete strangers, or is that just me? Stop asking questions, go and do it!

From *The Long Game* by Russell T Davies



The Long Game

The Doctor and Rose have some fun with Adam when the TARDIS arrives on a space station above Earth in the year 200,000, during the Fourth Great and Bountiful Human Empire. Adam can't take it all in and faints...

The Doctor is disconcerted to discover that what he believed to be a fantastic period of art and culture for humanity falls well below his expectations. Amidst the bustle of a fast food diner on the humid Floor 139, the Doctor learns that they are on Satellite Five which generates 600 news channels across the Human Empire. He is soon spotted on security monitors by a pale man in a cold control room.

Adam is disorientated by this future and Rose loans him her mobile to call home and leave a message on his parents' answerphone. Posing as company management, the Doctor goes to see ambitious journalist Cathica Santini Khadeni at work; she has a chip in her head which opens the front of her skull and allows her to stream countless news items through her mind into the

computer via the info-spike. However, a security breach is detected in the spike room and the meek Suki Macrae Cantrell who works in Cathica's team is suddenly told that she has gained promotion, and is invited up to the exotic Floor 500. Suki departs, and Cathica says nobody returns from a promotion. On Floor 500, Suki finds a frozen spike room full of skeletons. She is confronted by the pale man, the Editor, who operates the control room with zombified drones. He knows that she is really Eva Saint Julienne, the sole survivor of the Freedom Fifteen anarchists. Eva says that she knows the Editor is lying about the news, and then looks up, horrified, at the Editor-in-Chief...

The Doctor is concerned that the Human Empire has been set back by 90 years – almost as long as Satellite Five has been broadcasting; humanity is not questioning any more. Adam is still shaken by what he has seen and Rose gives him her TARDIS key before he quietly goes to the observation deck. Adam attempts to send information about future microprocessor

technology back to store on his parents' answerphone, but the computer refers him to Floor 16. Here, a nurse tells him that he can have a chip like Cathica's fitted which will allow him to access all archival knowledge.

Discovering that Satellite Five is forcing heat from Floor 500 down to the lower levels, the Doctor and Rose enter a lift – sent for them by the Editor who is intrigued at their lack of identification. On Floor 500 they find that Suki is now one of the Editor's drones. The Editor explains that the Human Empire is run by the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe – a huge creature on the ceiling above them. They control all the news broadcasts and thus control the Empire. The Doctor and Rose are manacled for interrogation as Adam Mitchell starts using the info-spike on Floor 139. From his brain comes information about the Doctor, the Time Lords and the TARDIS. However, Cathica has followed the Doctor to Floor 500 and uses the derelict info-spike to reverse the heating systems of the satellite. The Jagrafess explodes, with the Editor trapped in the control room by the zombified Suki.

A furious Doctor takes Adam back to his home, destroying the answerphone message with its information on future technology. He tells Adam that he will have to lead a quiet life rather than let on about the chip that opens in his forehead whenever somebody clicks their fingers...

PRODUCTION

Tue 30 Nov 04 Unit Q2, Newport:
Observation Deck/Floor 139 Corridor
Wed 01 – Fri 03 Dec 04 Unit Q2: Floor
139 Corridor
Mon 06 Dec 04 Old BT Building,
Pendryll Road, Coryton (Spike Room,
Floor 500/Suburban House)
Tue 07 Dec 04 Unit Q2: Satellite 5 Lift;

Floor 500 Corridor
Wed 08 Dec 04 Old BT Building (Spike
Room, Floor 139/Suburban House)
Thu 09 Dec 04 Old BT Building (Spike
Room, Floor 139)
Fri 10 – Sat 11 Dec 04 Unit Q2:
Control Room
Mon 13 Dec 04 Unit Q2: Control
Room
Tue 14 Dec 04 Unit Q2: Control
Room; Medical Room

Wed 15 Dec 04 Unit Q2: Suki
Projections; Satellite 5 Lift; Floor 16
Corridor; Suburban House

RADIO TIMES

Sat 06 May 05 *The Long Game*: In the
future, [the Editor] oversees
broadcasts to the entire Earth Empire.
But who is he working for?

Fact File

Russell T Davies' original story outline, headed *The Companion Who Couldn't*, was set in the year 8922 and postulated a news agency where all the journalists physically link into a super computer to guarantee against bias in their reports. The crux of the idea was actually one which Davies had thought up at the age of 17 when he was a fan of the show.

The shooting script, Episode 7: *The Long Game*, was completed on Wednesday 24 November 2004. The story took place between 1805 and 2000 on Day 8. The TARDIS materialises at 1805, the spike demonstration is at 1820, Suki goes up to Floor 500 at 1830, Adam goes down to Floor 16 at 1855, the Doctor and Rose go up to Floor 500 at 1910 and meet the Editor at 1913, the Jagraffess explodes at 1928 and the TARDIS departs at 2000. Back at Adam's Home, the time spanned from 1400 to 1505.

The Kronkburgers offered by the Head Chef were taken from Part Six of the **Doctor Who Weekly** comic strip *The Iron Legion*, written by Pat Mills and John Wagner and first published in **DWW** No 6 in November 1979. The script outlined the news channels indicated by Cathica. Only the news report on the Face of Boe – first seen in *The End of the World* and added by Davies as he had adored the prop – was on "BOEWATCH" while "BADWOLF TV" screened the sandstorm news. Originally, Adam says that his parents lived just outside Nottingham, but this was changed to Manchester; his house was described in the manner of a home from the year 2014. Davies wrote his script cost-consciously with regards re-use of sets. As such, the Floor 500 Corridor was specified as being the effectively the same design as Floor 139, and that the Spike Rooms on Floors 500 and 138 were the same. The nurse's comment "That'll do nicely" about Adam's proffered payment was a reference to 1970s advertisements for the American Express credit card. The Mighty Jagraffess of the Holy Hadrojassic Maxarodenfoe was described as a red mass of meat which quivered on the ceiling. The dialogue between Rose and the Editor about the Jagraffess was also different, with the Editor explaining why the Jagraffessfold took control of the expanding Earth empire. Suki Macrae Cantrell was partly named after Tom MacRae, a fellow TV writer and friend of Davies.

Recording on Block 4A – as Episode 7 had been reassigned because of its special effects demands – began at the Newport warehouse on Tuesday 30 November with the scenes on the Observation Deck set. For the Floor 139 scenes, MTFX provided steam effects and the indications of chaos. Most days, director Brian Grant opted to operate a second camera himself. Wednesday 1 December continued work on Floor 139 Corridor; this required news footage to be relayed to monitor screens and at this point, the Face of Boe was still on "Boewatch" while the desert sandstorm

was on "Bad Wolf TV". On the prominent news monitors on Floor 139, the shots of the sunspot activity were solar flare images from NASA which appeared on the BBC News on Tuesday 13 November 2001, the Glasgow water riots were BBC Wales News Library items, and the sandstorm on the New Venus Archipelago was taken from *A Line in the Sand* – the first episode of *Sahara with Michael Palin* screened on Sunday 13 October 2002. Several shots were recorded from a high angle to act as security camera footage to be integrated with graphics on computer screens. The crew were also warned to be careful of the boiling water and hot pans used for the fast food sequences.

After the weekend, work resumed on Monday 6 December at the Old British Telecom building on Pendwylt Road in Coryton where the Spike Room set had been constructed. The first incarnation of this set was as the freezing dark chamber on Floor 500, with all the scenes using it to be recorded on this day. Millennium Effects provided the cranial appliance used by Cathica, and marks were also put on Christine Adams' forehead as guidelines for the later insertion of the light stream. At 10am, a photoshoot was held outside for Bruno Langley, Judy Holt and another



Above: Rose and the Doctor discover what's really on Floor 500...

actor for the snapshot on display at Adam's home showing his family. A suburban house set had also been erected at the BT site for all the scenes in the house, in which a small dog appeared, hired from Martin Winfield of Rockwell Animals. However, only the bulk of the final scene with the three main cast members was recorded and the remaining material in the lounge deferred. Work on this day was covered by both *Doctor Who Confidential*, who interviewed Brian Grant and first assistant director Gareth Williams, and also Benjamin Cook from *Doctor Who Magazine* who interviewed Bruno Langley.

Tuesday 7 December was spent back at the Newport warehouse, including work on the Floor 500 Corridor – a redressing of the Floor 139 Corridor set with a wind machine blowing snow, and also debris

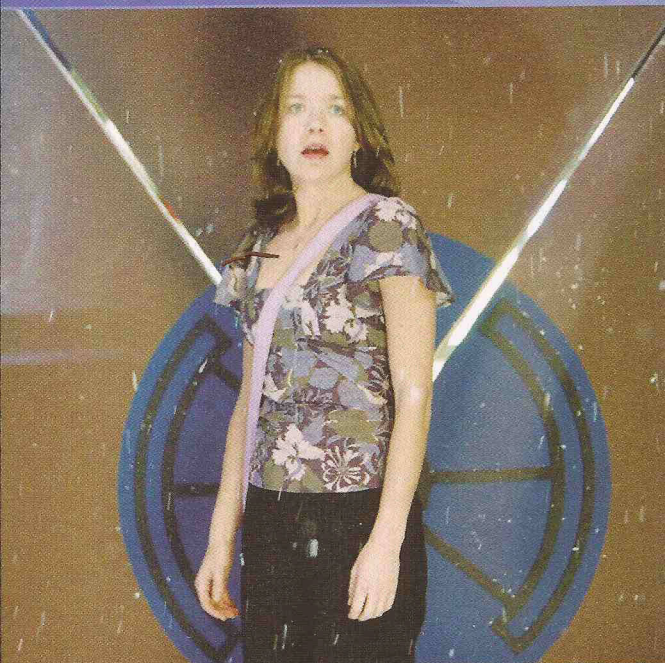
Above: Budding journalist Cathica (Christine Adams) tries for promotion...

Opposite page: Simon Pegg as the sinister Editor...

and rubble falling during the climax. During his lunch-break, Eccleston joined choreographer Ailsa Alton-Berk for a dance rehearsal for *The Doctor Dances*. The crew returned to the BT building on Wednesday 8 December; the original plan had been to record the scenes of Cathica at work in the now redressed Spike Room on Floor 139 but the day was largely devoted to Adam's solo scenes. At the end of the day, the closing scene in Adam's home was completed. Work was covered this time by Claire Jones from BBCi who was on set to interview Bruno Langley, Anna Evans and Davy Jones. The remaining scenes in the Floor 139 Spike Room were recorded on Thursday 9; guest star Simon Pegg, playing the Editor, was also required on this day for make-up tests.

The crew returned to the Newport warehouse on Friday 10 to start working on scenes in the Control Room and were joined by Pegg and also the crew from *Doctor Who Confidential* who interviewed the guest star along with more comments from Grant and Williams. During the meal break, the two stars performed some dubbing sessions. A great variety of still images appeared on the banks of monitor screens in the Control Room; these included material from BBC documentaries such as the editions of *Horizon: Life on Mars* (Thursday 11 January 2001) and *Supermassive Black Holes* (Thursday 30 November 2000), the episodes of *Space* entitled *Staying Alive* (Sunday 29 July 2001), *New Worlds* (Sunday 5 August), *Black Holes* (Sunday 12 August) and *Boldly Go* (Sunday 26 August), editions of *The Planets* including *Brief Encounters* (Monday 8 January 2001), programmes from *Seven Wonders of the Industrial World* including *The Great Ship* (Thursday 4 September 2003), *The Sewer King* (Thursday 2 October), *The Panama Canal* (Thursday 9 October) and *The Hoover Dam* (Thursday 16 October), an edition of the science magazine programme *Tommorrow's World*, plus material of Burmese pots, a three-headed and six-legged frog, icebergs,

EPISODE 7 *The Long Game*



circuit boards, Sydney aquarium, fibre optic cables, volcanoes and images from two original *Doctor Who* stories, the 1980 serial *The Leisure Hive* and the 1975 serial *The Ark in Space*.

On Monday 13 December, the first scenes to be completed were some outstanding from the Friday, after which the climactic scenes were recorded as far as possible with a third locked-off camera also employed. The props department provided chunks of Jagraffess meat to be fired by MTFX's mortars, with stunt arranger Lee Sheward supervising Pegg's fall onto a crash mat during his attempted escape and also Piper being fitted for a harness for Episodes 9 and 10. *Doctor Who Confidential*'s crew were again

Above: Suki (Anna Maxwell-Martin) arrives on Floor 500, and finds that the walls are not made of gold...



present to interview Eccleston, along with Russell T Davies and Julie Gardner. Tuesday 14 began with the completion of the Control Room scenes including the Jagraffess explosion, after which the focus moved to the Medical Room. This was the originally intended wrap day for Block 4A, and that evening there were Christmas drinks for cast and crew at the Holland House Hotel, along with a first screening of *Rose*. It was also the last day of the block requiring Eccleston (who was now released for the Christmas holiday) and Piper.

This left one final additional recording day, Wednesday 15, featuring the Floor 500 Corridor, now redressed as the Floor 16 Corridor. The final sequences recorded were on the Suburban House set which had been re-erected in the warehouse; this covered the shot of the exploding answerphone which had been rigged to detonate on cue by MTFX and the scenes of the empty room and the dog on its own. For this session, the crew was a replacement team since the main crew were out on a recce for Episodes 9 and 10. Additional dialogue recording on the episode was performed on Thursday 17 March 2005. Further discussion of the CGI effects was recorded with *Doctor Who Confidential* at The Mill on Wednesday 6 April.

The establishing shot of Adam's home was actually an unused shot of the house for sale next to Clive's from the episode *Rose*, recorded at Taff Terrace in Grangetown on Wednesday 8 September. A number of cuts were made to the episode for timing reasons, mostly relating to the narrative following Adam. Rose's initial 'prediction' of their location

to Adam was longer and she made comments about factories in the future. Adam was deeply concerned about things like artificial gravity which he discussed with Rose, and a conversation between the pair about changing time was omitted as was the motivation for Adam sending information back to his past for the sake of his father's health. The Doctor originally had more dialogue about the info-spike demonstration, Suki's departure in the lift was shortened (omitting the delivery of her gold key by a scooter courier). Adam worrying about recycled oxygen and the Doctor giving Rose permission to hand over the key was cut, and Cathica's description of Floor 500 was minimised. Adam's initial interrogation of the computer on the Observation Deck for medical data was truncated, as were some shots of him in the lift and talking to the nurse. As with Suki, the Doctor originally received a gold key card to take the lift to Floor 500, and the barbed jibes he aimed at Cathica were omitted, along with a scene of Cathica addressing her team in the Spike Room. A brief argument between the captured Doctor and Rose was dropped, along with some of the Editor's dialogue about the Mighty Jagraffess. The final scene was also heavily trimmed to remove Rose's true motivation for leaving Adam behind.

The *Radio Times* again promoted the episode with the second part of the Dalek poster offer, Nick Griffiths' interview with Neill Gorton about the Dalek creature in the previous week's episode under the title 'The Naked Dalek', and a short piece with Simon Pegg. Alison Graham singled out Tamsin Greig as "One to Watch" in her column, while Mark Braxton again made the show one of Today's Choices, with a photo of Adam accompanying the listing. ☺

THE LONG GAME by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Bruno Langley *Adam*, Colin Prockter *Head Chef*, Christine Adams *Cathica*, Anna Maxwell-Martin *Suki*, Simon Pegg *The Editor*, Tamsin Greig *Nurse*, Judy Holt *Adam's Mum*.

UNCREDITED: Gavin Schanz, Andrew Wyn Davies *Maintenance*; Laurence Mann *Kitchen Hand*; David Mark Thomas, Patrick Edwards, Dave Evans, Paul Navin, James Cook, Ioan Mansery, Ben Gould, Philip Myles, Simon Warlow, Jason Jones, Lucas Hughes, Derek Davey, Michael Den, Pete Coggins, Mark Chappel, Alan Peter Brown, Kwezi, Gepi Attee, Toby Sperring, Gareth Thomas, Darren Clarke, Denzi Phipps, Gary Devonish, Felicity Boylett, Grainne Joughin, Kelly James, Jamila Akhtar, Merlene Walker, Hannah Davey, Lisa Ostrand, Jo Osmand, Joelle Rumberlow, Hayley Ann Davies, Coral Chapman, Detinder Regazzoni, Sabrina Morris, Chloe Swift, Alison Felton, Lelila Parsons *Workers*; Russel Davies *Courier*; Andrew Whitlock, Daniel Harling, John Griffiths, Samantha Varne, Chantelle Johnson, Ian Griffiths *Drones*; Grainne

Joughin, Chloe Swift, Jamila Akhtar, Toby Sperring, Phillip Myles, Darren Clarke *Spike Room Jounas*; Anthony Asis *Monk*; Peter Small *Cleaner*; Dia Murphy *Maintenance*; Matthew Gardner *Waterboy*; Lloy Tramm *Grumpy Assistant*; Emyr Williams *Security*; Bryn Griffiths, Andrew Wyn Davies, Portia Nicholson, Euneta Waithe, Rebecca Orchard, Mohinder Ayres, Ben McClean, Sjid Din, Toby Sperring *Workers*; Vernon Keeble *Watson*, Paula Keogh, Paul Gannev, Alison Goldsmith, Megan Brooks, Hannah Welch *Additional Dialogue Recording*; Carl Ackerman *Stand-in for Doctor Who*; Lucy Lutman *Stand-in for Rose Tyler*.
* Not in finished programme.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Brian Grant. 1st Assistant Director Gareth Williams. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dan Mumford. Location Managers Lowri Thomas. Unit Manager Llyr Morus. Production Co-ordinator Jess van Niekerk. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Pam Humphreys. Script Editor Elwen Rowlands. Camera Operator Martin Stephens [and Richard Muller, Brian Grant, uncredited]. Focus Puller Mark Isaac [and Terry Bartlet,

uncredited]. Grip John Robinson [and Steve Jones, uncredited]. Boom Operator Damian Richardson [and Rhydian Yoeman, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Art Department Co-ordinator Gwenllian Llywd. Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Liz Griffiths. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property Master Adrian Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard. Trystan Howell. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artists

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BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>The Long Game</i>	6 May 2005	7.00pm-7.45pm	44'25"	8.0M (17th)

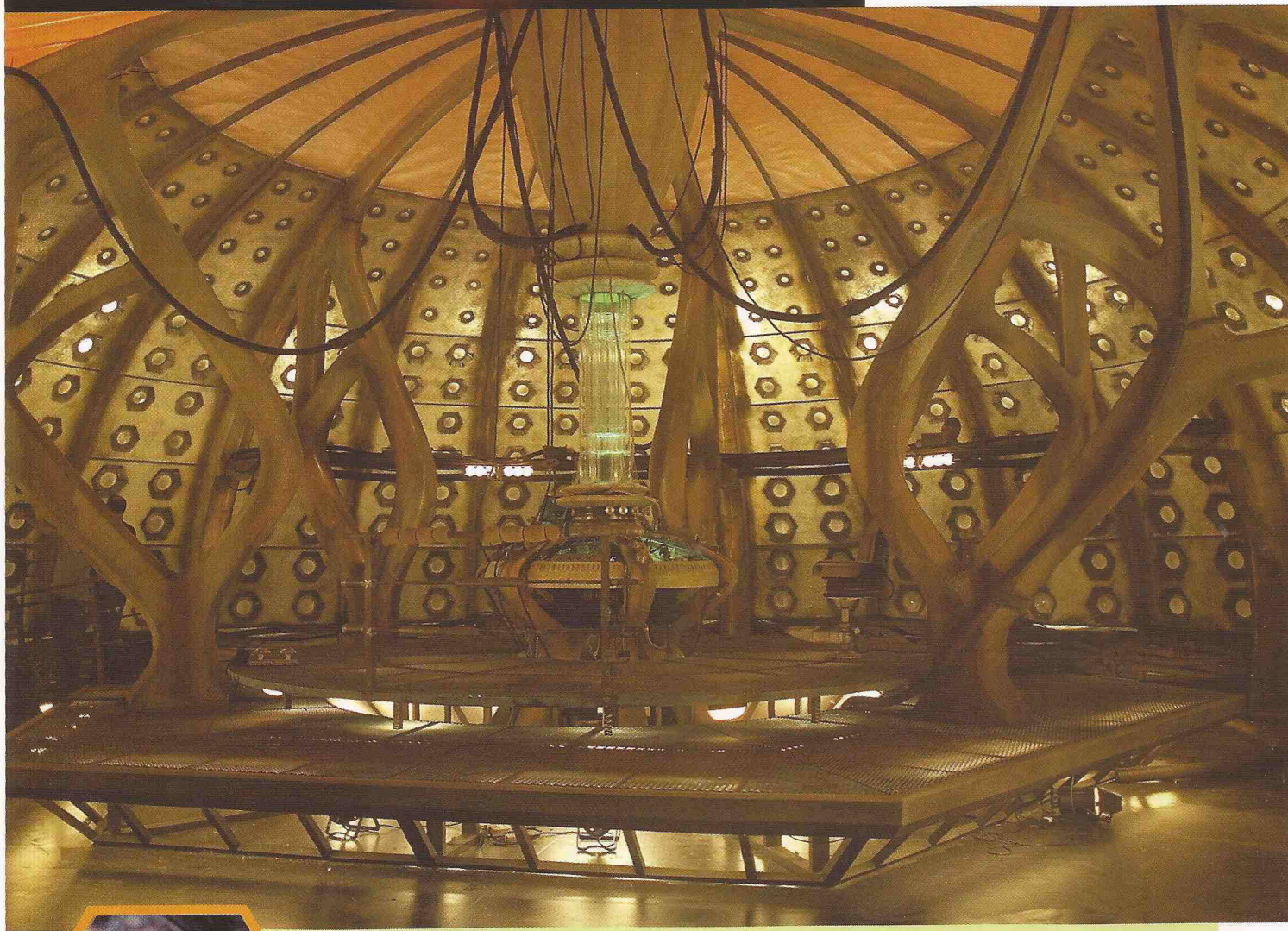
REPEAT BROADCAST

<i>The Long Game</i>	7 May 2005	0.10am-0.55am	44'25"*	0.2M
<i>The Long Game</i>	7 May 2005	7.00pm-7.45pm	44'25"*	0.6M

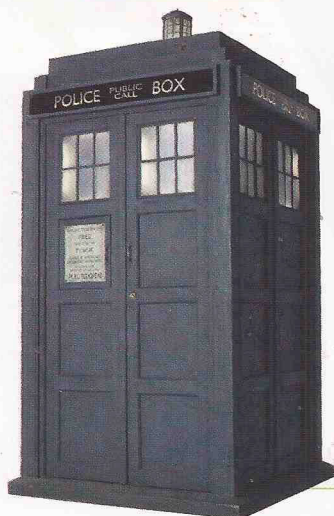
* Broadcast on BBC Three

THE ART OF DOCTOR WHO

INTERVIEW BY JASON ARNOPP



Bryan Hitch on The TARDIS



"R

ight from the very start, I told Russell that I would kill to help design the TARDIS set," says Bryan Hitch, settling down in his Surrey office with a cafetière of mercifully strong coffee.

"*Doctor Who* is one of those science-fiction shows I'd watched as a kid. Like *Star Trek* it was a passion. When you think of iconic childhood sci-fi ideas, it's: Dalek, TARDIS, Enterprise. Designing the TARDIS set is obviously something that I've always wanted to do, subconsciously. When the opportunity popped up I seized it. It was an emotional response."

Renowned for his fine work for Marvel Comics,

Bryan was employed as a design consultant on *Doctor Who* Series One. He acted as an "ideas man", as producer Phil Collinson put it, or as Russell T Davies would have it, "a commando".

"There wasn't the time or budget to have me there full-time," says the recently-married Hitch, "and I didn't have time in my schedule either. So we settled on a form of consultancy, where they would come to me with bits they needed done."

As well as designing the likes of Captain Jack's swanky spaceship, Bryan helped out with the TARDIS interior. Here are his sketches, which along with the work of designers Matt Savage, Dan Walker and Colin Richmond, plus of course overseeing production designer Edward Thomas, created a new TARDIS for the twenty-first century...

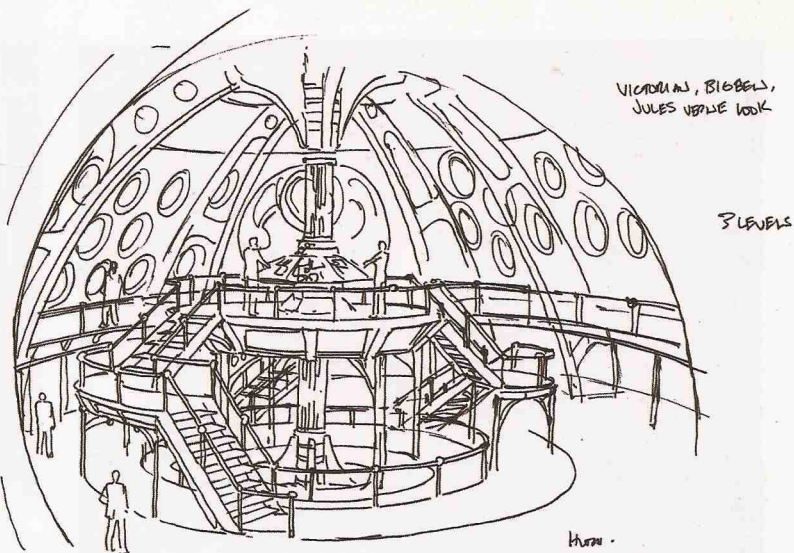
PICTURE 1

BRYAN: "I took this along to my first two-hour meeting at Broadcasting House in Shepherd's Bush, where I first met Ed, Russell, Phil and Julie (Gardner, executive producer). It was literally a ten-minute sketch which I presented along a 3D animated 'turnaround' sequence. I didn't think they were going to follow it through: I just thought it was just a possibility. But the concept pretty much went in a straight line from that first sketch, which was quite a surprise.

"The dome structure is there, along with the central floor-to-ceiling time rotor and the elevated mid-level console structure. But this one has a much higher console area: it's almost halfway between floor and ceiling. It has three staircases leading up to it, almost like the Isle Of Man symbol. The idea was for it to suggest rotation, because you always have to move the camera around. It was meant to be reminiscent of a cog wheel. We ended up having to lower various levels, for budgetary and structural reasons, but it essentially remained relatively unchanged.

"In the back of my mind, the TARDIS itself was a sphere, or several interconnecting spheres. The idea was to have an area at the base, below the console, which you could look through at CG images of the time vortex. There was discussion about putting water and/or light down there, to create swimming pool-style reflections on the wall. But when we moved the central console area down, we didn't need as much space below. Still, the concept of the three levels remained pretty much intact.

"At this point, Russell hadn't even sent me an overview or a script. There were two schools of thought prevailing in the fan press at the time: was the TARDIS going to be that clean, futuristic look that it started with, or the Jules Verne thing from the Tom Baker era and the TV Movie? I did it like this to get a certain sense of obvious structure which I think the TV Movie didn't have. When



you look at that set's design, it's very nice: a long oblong room with a hexagonal self-enclosed console area in the middle. But you never got a sense of the shape of the room, or the way in which it interconnected. I liked the interlocking mechanism that they had on the time-rotor in the movie, though, so we kept that, but made it a gentle hour-glass shape, rather than a straight column.

"After that initial meeting, Ed and I had a day-long meeting at my place where we talked about nothing but the TARDIS, over a very long red wine lunch! We didn't think so much of structure, as the space contained within the structure, which you move the actors around in. Once you start thinking about that, the shapes of that structure become more interesting, because they lend colour to the space. Does that make sense? My thoughts do flit about so!"

Above:
Is that a Seal of Rassilon motif we spy secreted in the background?

PICTURE 2

BRYAN: "This was another quick scribble. You can still see my staircases, but this time there were only two of them, curling at either side, trying to keep that sense of motion. So the circular floor plan and the raised three-storey structure remain in this drawing. The buttresses will become more organic, but they pretty much stay this way, right through to the end. It's all pretty much here at this point, in theory.

"In between the initial meeting with Russell and Ed coming over, I'd gone off to London for a couple of days of what I call R&R – but what my wife Jo calls shopping! We went to the Liberties store to look for shoes and handbags, as you do, and they've got this fantastic Tudor, multi-level atrium. It's a large hexagon with wooden pillars and a glass roof. A very basic structure.

"I was standing in it while Jo was shopping and I thought, 'This is it! This is the TARDIS set!'. Then when Ed came to the meeting he said he wanted natural light, so I suggested giving the TARDIS a semi-transparent roof. The idea was that wherever the TARDIS landed, the interior light would adjust to whatever the exterior was. So if you landed in the Alps in daylight, you'd get this white and blue light coming in. I don't think that's been done yet: I'm not even sure that some directors have yet realised that this was the intention!

"Me and Ed had dug out all my books, looking for nice spaces. We saw the Guggenheim Museum roof and it was like, 'Bang! This is it!'. We and Russell thought that time-traveling isn't a sedate activity, any more than sailing on the high seas. When you go forwards in time, you're almost going with the flow. But if you're

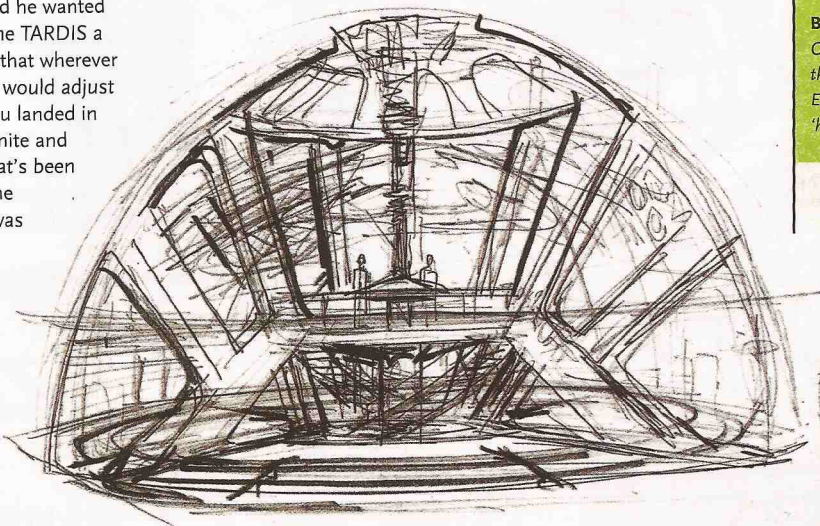
going backwards, it should be a little more dangerous: you're sailing rough tides and fighting your way through. So we wanted the central console to be fairly contained, which is where these big buttress structures came in. They're not just holding up the dome: they're holding the console where it is, because it's so dangerous. That way of thinking extended to little touches like having cushions all around the railings, because the Doctor's banged his head so many times. There was even discussion at one point of having him bang his head on a railing, then moving a cushion to cover that space, for next time!

"So I faxed this off to Ed, who said we should develop it into a drawing. I came up with a full page shot, looking through the pylons to see the interior TARDIS space. That one wasn't just a scribble – it had enough detail for anybody to interpret. It was a relatively finished drawing, showing

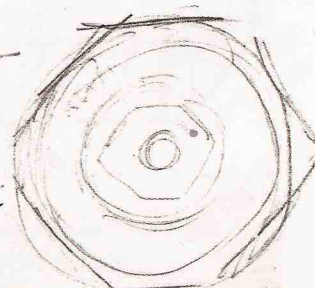
what things could look like, as a finished set. Unfortunately, that picture seems to have vanished into the time vortex. In other words, I can't find it!

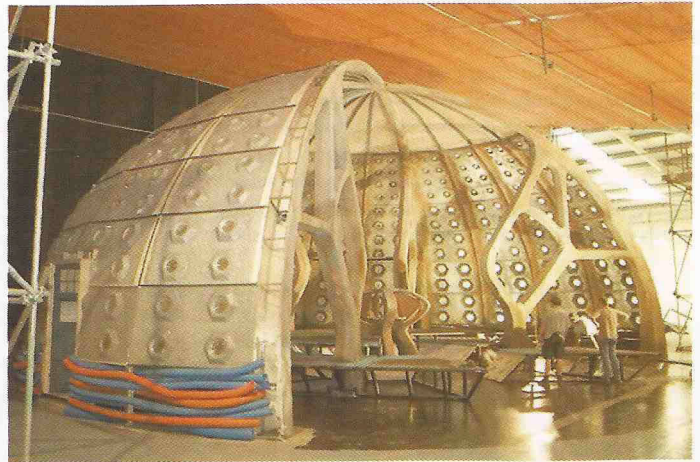
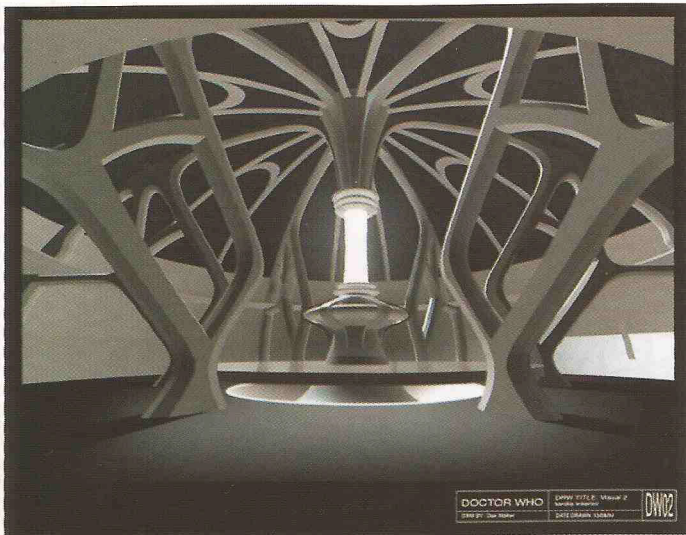
"Everybody basically said yes, but there were reservations. At that point, we hadn't decided where the doors would be. Russell was determined that the interior TARDIS doors would match the exterior TARDIS doors, which in itself was a moment of genius. None of us realised at the time that this meant characters would be able to peer out of the TARDIS set, and from the outside it looked like they were peering out of the police box.

"Julie Gardner gave the marvellous insight that the space I'd drawn was probably too big, because it was too great a distance from the door to the console. The actors would run out of lines while on their way out – they'd say their lines then be walking around in silence, looking at their watches!"



Below:
One of Bryan's first sketches for the revamped TARDIS 'roundels'. Except now they're more 'hexagonal' we suppose...

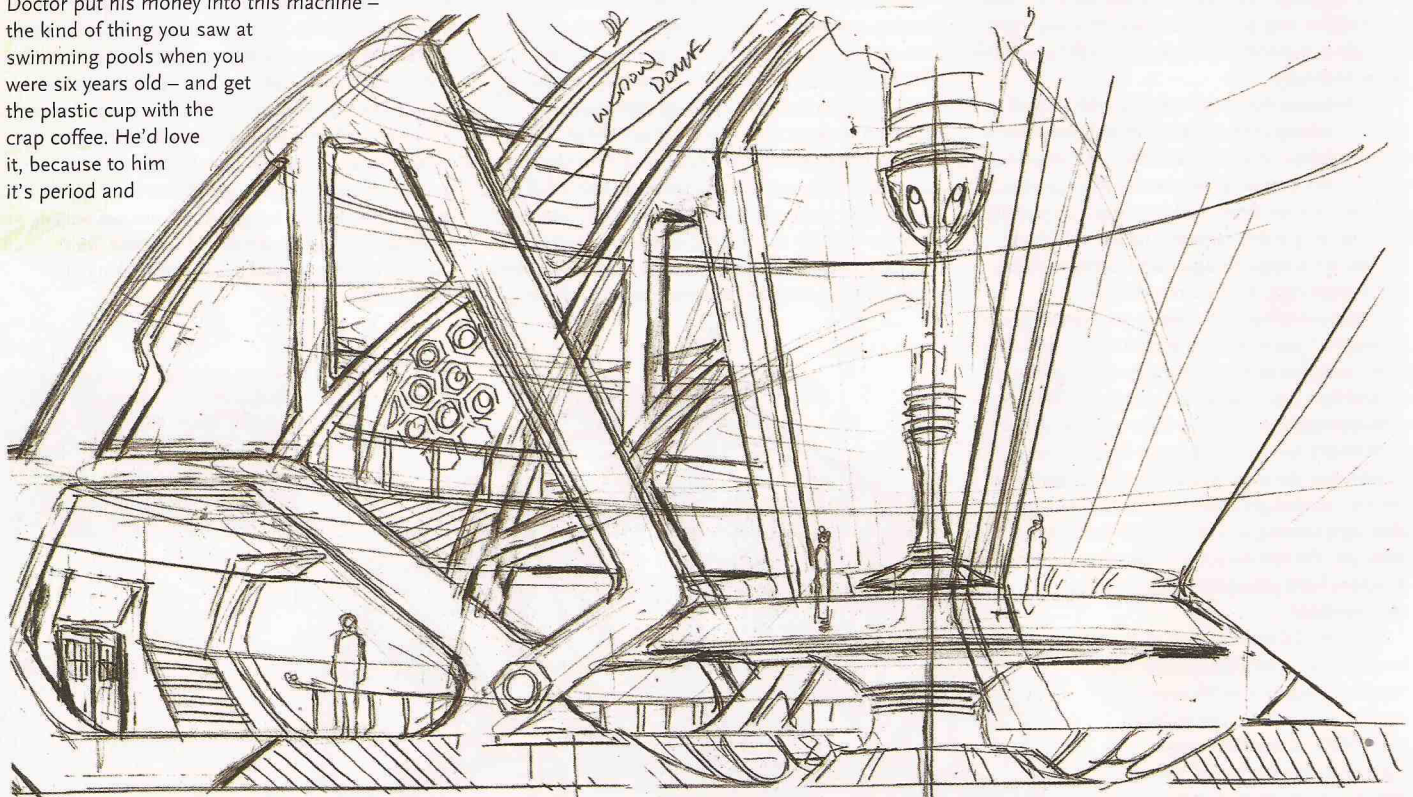
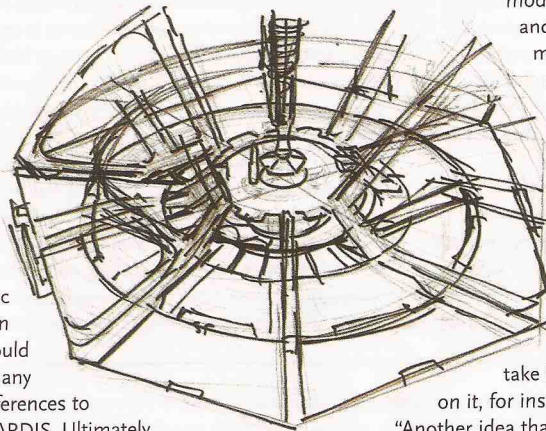




PICTURES 3 & 4

BRYAN: "These passes were a much more specific structural thing, to show the space itself. You can see the hour-glass shape of the time-rotor. You can also see that we've got interlocking hexagon-shaped roundels. They're all going to be back-lit, so the thinking's getting more refined here. As it was originally going to be a little bit bigger, we were going to have these little individualistic conservatory-type rooms, coming off the main area. I had no ideas for what those rooms would have been – they could have been dressed in any way. One might have been a laboratory, or references to rooms which had previously existed on the TARDIS. Ultimately, such ideas got pared down: it became much leaner and more necessary, rather than... unnecessary! And a lot of the extra rooms *were* unnecessary."

"I thought that we should have a K9 coffee table – the idea being that the dog stopped working, so the Doctor stuck a table on top of him! I also wanted a 1970s coin-operated coffee machine. I loved the idea that the Doctor put his money into this machine – the kind of thing you saw at swimming pools when you were six years old – and get the plastic cup with the crap coffee. He'd love it, because to him it's period and



Top: A CGI render of the interior TARDIS space by Dan Walker, plus an 'almost-completed' set at the BBC's Newport warehouse.

antique. He'd sit down with his coffee and put his feet up on the coffee table. You'd pan down and the circular wooden top would reveal a little K9 model underneath! But the rights to K9 were jointly held and Phil Collinson naturally didn't want to spend money needlessly. I'd still love to get that coffee machine in there for Series Two, but we'll see...

"We were going to have a lot of junk in the set as well, which the Doctor had collected from different time periods and cultures. Some of it might have been recognisable to people who watched the show. But then Russell said, 'No, this is the flight room. This should just be the place where he controls the TARDIS'. So the only nod to that which we kept was the hat and coat-stand. Again, that was pared down, because you always consider how far you can

take it. Should we have some of the past Doctor's coats on it, for instance? In the end, we decided it wasn't necessary.

"Another idea that I brought up, was the idea of a dimensionally transcendental closet, where he keeps all his stuff. Remember the scene in *The Matrix*, where Neo has all these guns flying past him? That's what the Doctor's wardrobe could look like! He'd go to what looks like an ordinary grandfather's wardrobe, then pull out a mile-and-a-half of coat-rack!"

BULBS/PATES (MORABLE)

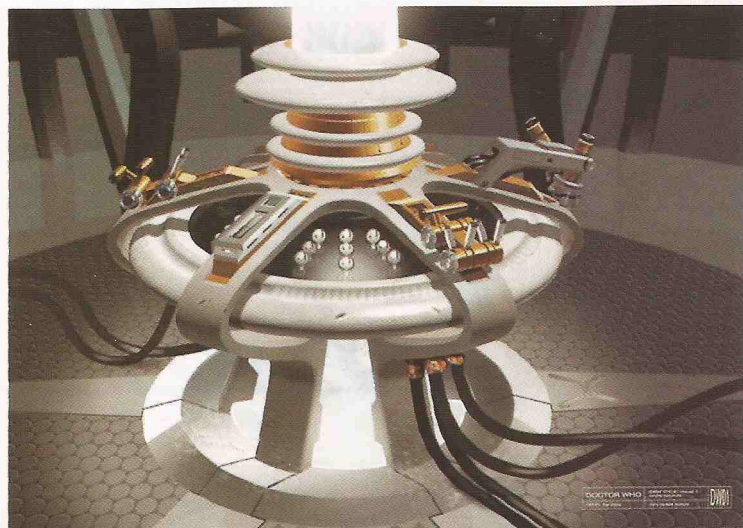
DR WHO / BBC
TARDIS INTERIOR

1st run 11/04

PICTURE 5

BRYAN: "I did one more complete pass – which, again, has vanished – then it was handed to Dan Walker, who did a 3D turnaround in the office, to basically finish the set. Then we had to turn our attention to doing the console. Dan and I spent a good hour talking about it, knocking ludicrous crude scribbles together. We had the time-rotor and the console area: what we didn't have was the console itself. Dan nailed that one brilliantly: he came up with the idea of having the pylons reflected a little in the console. Where the time-rotor meets the console, it flares out in six dividing parts, but it's still circular. You have the six parts to suggest the hexagon, but it's a very organic, fluid sort of shape.

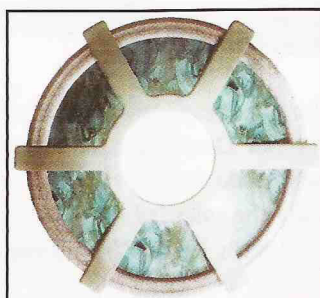
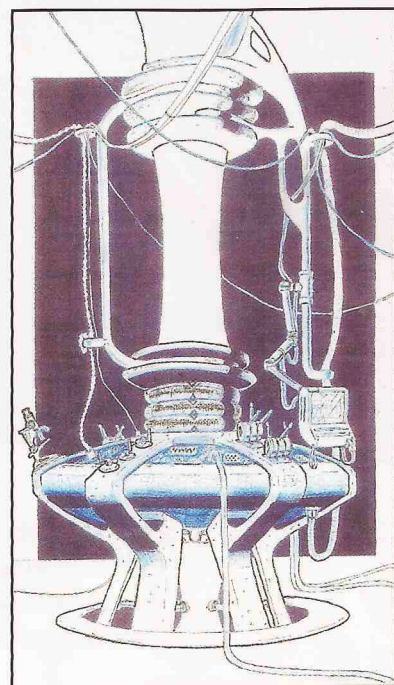
"Dan and I then discussed completely random ways of controlling the TARDIS. We came up with ways of flying it – a reasoning as to why the Doctor's always racing around and why he's got all these random controls. Our reasoning was, that if the TARDIS console had six working sections, it would have three people flying it, each operating two sides. So the Doctor had duly rigged it so that he can pull a lever on one side which activates a switch on the other side! After 900 years



Top: A CGI render of the TARDIS console by Dan Walker.

Right: A more finished console concept by Matthew Savage, clearly showing the gentle 'hourglass' shape of the time rotor.

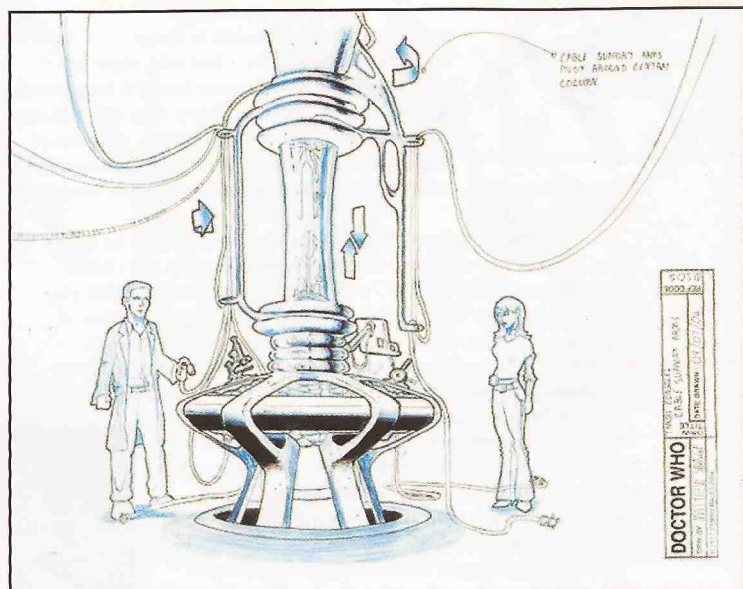
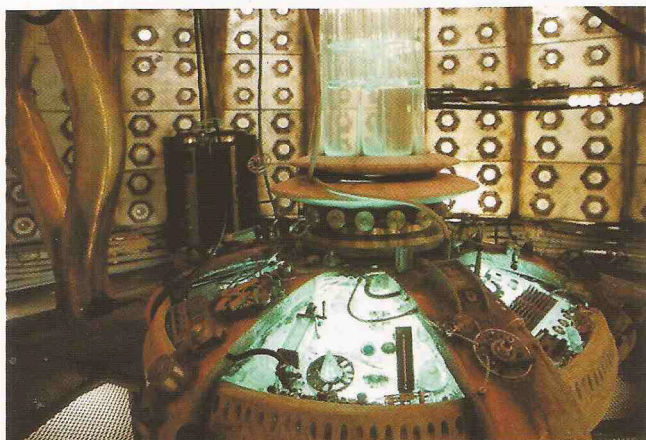
Below: The "fluid, organic" shape of the console from above.



on the road fixing it as he went, you'd have chess pieces and junk from aircraft which he thought, 'That'll do the job'.

"We had a great giggle, deciding where all the stuff would go. We had tables full of junk. Me, Ed and Matt Savage spent an afternoon running around like schoolchildren, sticking this stuff with gaffer tape, so that it could then be properly sunk in. There are things you'll never appreciate unless you go on the set, like an aviation fuel cap in the floor. We also have a nautical compass sunk into the floor, which tips around. They're there for the directors to use if they want to. You might think it's unnecessary, but when you're designing something you have to make it work for you. The TARDIS is full of stuff nobody will ever notice, but it's important. And no-one ever told us, 'Oh, that doesn't matter'.

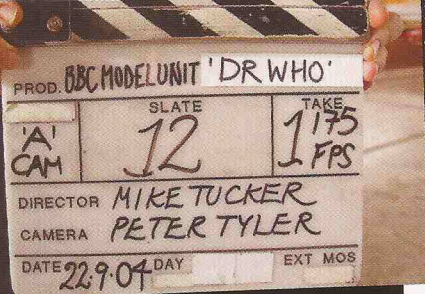
"When the TARDIS was done, that's when it became real. I could hardly believe that I'd been involved with it. It's something for the CV which I can look back on with a wry giggle! If I ever got the chance to design a TARDIS set for a movie, I would build a huge sphere with a console section in its dead centre, with a gyroscopic action. You could rig it with CG elements, so the set could rotate as the console area remains still..."



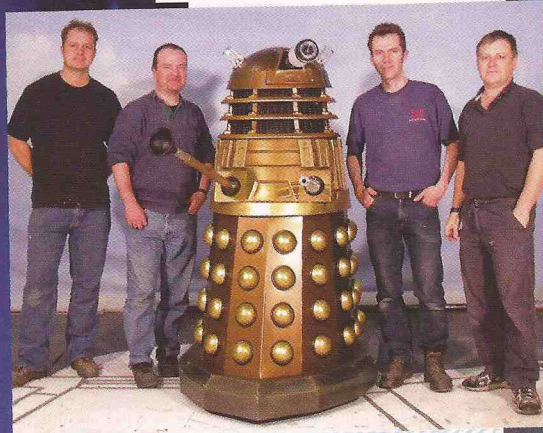
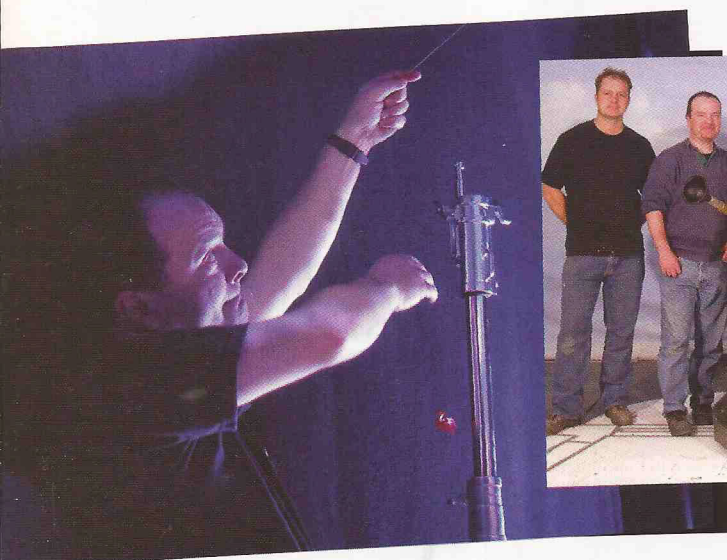
Above: More designs from Matthew Savage, showing the scale of the console, plus its various movements. We love Doctor Who's shirt, too!

Left: The finished set, with its gorgeous green glow!

Above left: A finished roundel concept drawing by Bryan Hitch.



Tucker's Luck



Mike Tucker is the man responsible for blowing up Rose's job, creating a new race of Daleks, destroying Number Ten Downing Street, crashing a spaceship into Big Ben and quite possibly undermining the foundations of the London Eye... and he gets paid for it, too! Lucky, then, that Mike is actually the talented model-maker behind some of the most memorable sequences in the new series of Doctor Who. Grab some expanded polystyrene, and let's get miniaturised...

INTERVIEW BY JASON ARNOPP

M

ike Tucker has a confession to make. "I had been very cheeky. I had said, right up front, that if the Daleks came back I'd love a crack at them. Mainly because I knew they didn't fit any easy category within the production, in terms of who made them. Russell knew I was interested in

doing them and he also knew that I had access to some. He wanted a certain comfort zone."

Ah, now that explains it. Not that anyone was *perturbed* by the 2005 Dalek being entrusted to a man who worked on the classic *Doctor Who* series in the BBC's Visual Effects department. But you may, at some point amidst all the excitement of Skaro's sultans of slaughter returning to television, have quietly pondered this to yourself: why was a fellow mostly renowned for creating excellent miniatures and models given the hallowed job of Dalek Builder?

"It's quite true that the Dalek doesn't fit into the 'miniatures and models' category," he grins. "But that's always been the question with the Dalek: is it a prop, a costume or an effect? It has tended to straddle boundaries. I suppose you could argue it's a '1:1' scale model: a full-size model!"

Interestingly, despite Tucker having laboured over *Doctor Who* between 1984 and 1989, he didn't directly work with the Daleks on the show itself. He did, however, handle a few of their extra-curricular guest appearances, such as a sketch in 1998's *Red Dwarf Night* or the 1999 Comic Relief spoof *The Curse of Fatal Death*.

"It's funny for me, because one of the two Sylvester McCoy shows I missed out on was *Remembrance of the*

Daleks. Although I'd been involved peripherally in some of that story's model-making, and was in the workshop while those Daleks were being built, I hadn't actually taken them out on location. But I had at least handled the things, got them in and out of studios and knew what worked and what didn't. For Episode 6, that became an important factor because the first Dalek to be built then set a path that others would follow."

Didn't it just! We'll come to that later...

*K*endall Avenue, a BBC site in London's West Acton, is home to the likes of the Outside Broadcasting department and Mike Tucker's Model Unit. Sadly, though, the latter is closing down later this year, along with the 3D Animation & Digital Effects department, due to an across-the-board re-thinking of the BBC's structure. Mike remains upbeat about the whole thing – especially as he'll still be working for the Beeb on a freelance basis.

The BBC's Visual Effects department closed back in 2003, after five decades. Sitting opposite me in the canteen, Mike can fully understand why the idea of an all-encompassing Effects department ultimately needed to be reconsidered.

"The way special effects used to be handled, certainly within the BBC, was that the Effects department did everything, under one roof. It was a one-stop shop. You would go to the Visual Effects department if you were making *Doctor Who*, *Red Dwarf*, *The Two Ronnies*, *The Young Ones*... you name it. We'd be going out on location doing physical effects like smoke and explosions. We'd do props, models, breakables. Which was unusual even at the time – the film industry had always split effects disciplines into different categories.







"In the time that *Doctor Who* has been off the air," he notes, "we've obviously added digital effects to that mix. Rather than expect one company to do everything, productions are far more likely to go to people with more expertise in their own field. Hence on *Doctor Who*, you have five special effects companies working on it."

That'll be Mike's Model Unit, the Mill (CGI), Millennium FX (prosthetics), Any Effects and MT Effects – the latter two handling 'physical' effects such as smoke, weather or explosions. Mike ended up joining forces with one of these companies to work on the new *Doctor Who*. But which one, hmmm? Let's put a mechanical spider on the floor, and see which FX house it scuttles towards...

In December 2003, Mike Tucker zapped an e-mail over to his old pal Russell T Davies. He'd heard that *Doctor Who* was coming back and naturally fancied another slice of the action. He also felt comfortable that he wasn't cold-calling Russell: the pair of them had attended the same school in Swansea, along with Robert Perry, who would later become Mike's *Doctor Who* novel-writing partner.

"Russell was a year ahead of me," Mike recalls. "When we entered our sixth form, he was head-boy in that final two years of school. Which basically meant he was in charge of all the prefects."

A habit he's seemingly kept to this day.

"Yeah! And while we were never close friends, we at least had a common interest in being *Doctor Who* fans, so we would always talk about the show. It was almost inevitable that we ended up in the same industry."

In that fateful e-mail, Mike admits to cheekily writing, 'I hope you remember your old school chums!'. If that smacks of the old boys' network, it's worth noting that television can't afford to trade on that kind of mutual back-scratching. Someone's either good enough for the job or they're not...

"Russell phoned and asked if I'd like to meet up for dinner with him, executive producer Julie Gardner and producer Phil Collinson. We had a meal in Shepherd's Bush and broadly discussed the sort of

show they were hoping to make, the sort of advances that had been made in effects and the sort of things they should be looking at. No promise of work at that stage: we were just sounding each other out."

Were any conclusions reached?

"Well, in terms of effects, they were wondering if they should be going down just one road, or mixing and matching effects work. I've always felt the best way to proceed with effects is to throw as many different techniques at the audience as possible, to constantly keep them guessing about how something's been achieved. But the conversation was very broad, about the state of the industry. They obviously had plenty of ideas, but were playing their cards close to their chests."

As the new year arrived, the show formally entered pre-production. The BBC's own Visual Effects department was one of the companies asked to pitch for the effects work.

"When a show goes to tender, you get sent a few scripts and are asked how you'd achieve these effects and how much they would cost," he says. "So my department teamed up with the BBC's Digital Effects facility, then went along and said, 'We think it can be achieved this way, through a combination of miniatures and CG'. What subsequently happened was that the Mill got the gig, but they then gave me a call and asked if I could come on board with them. So I got the new *Doctor Who* by a circuitous route!"

Circuitous or not, Mike must be glad that the new production team didn't gratuitously decide to sweep the boards clean and automatically discount any former *Who* employees.

He nods. "Maybe it's the fact that I've actually focused my career a bit. I'm not going in as an old-school effects specialist who's a jack of all trades. I am very much selling myself as a miniature effects supervisor and someone who handles model sequences. My school connection with Russell didn't hurt, either, of course!"

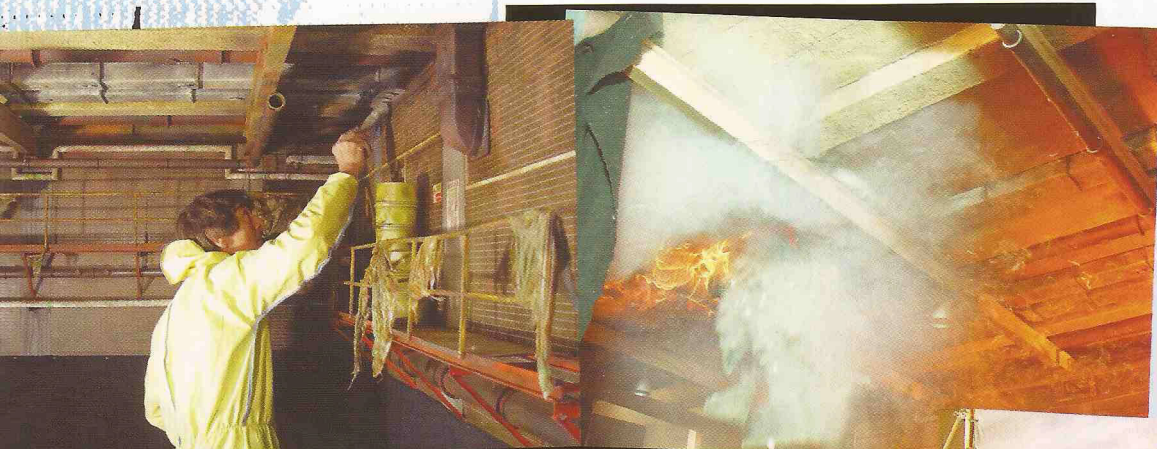
It could so easily have gone the other way, though: you might have pulled his trousers down in assembly.

"Indeed!"

Most aspiring artists have a moment of clarity: the point when their chosen life-path is drenched in golden light. Young Mike Tucker's moment arrived when he saw *Pebble Mill At One* interviewing Bernard Wilkie from the BBC's Visual Effects department, who was demonstrating models that they'd built for *Doctor Who* and its sister space opera *Blake's 7*. Suddenly, his ambitions had a real focus.

Mike's childhood toys of choice had always been Airfix kits, Meccano, Lego and other hands-on, constructive fare. "A lot of small boys are interested in that stuff," he points out. "The difference was, instead of growing out of it, I started thinking, 'How can I keep doing this?'"

The answer soon came, when he joined Visual Effects. "It came as a surprise that they didn't have specialists in individual areas," he admits.



Left and facing page: Filming the destruction of the Nestene Lair. Note the miniaturised detail replicated from the real filming location. Below left: What happens to Downing Street when you drop a steel-lined Cabinet Room through it! Below: The model team (from top, left to right): Nick Kool, Ian Robson, Alan "Spike" Graham, Peter Tyler, Mike Tucker, Colin Mapson, Liz Trott and Melyn Friend. Bottom: A young Mike working on 1990's Search Out Science with a model K9.

"You did have to do a bit of everything. We did *Tomorrow's World*, *Top of the Pops*, *Red Dwarf* and various miniature-heavy shows. *Doctor Who* was one of the few that guaranteed model work being on the horizon."

While the popular conception is that Mike Tucker is the new *Doctor Who*'s sole link to the classic series, he's keen to point out that his current team features other familiar names. His assistant Colin Mapson, for instance, was designer on the likes of 1976's *The Hand of Fear* and 1987's *Time and the Rani*.

Mike is also still collaborating with his cameraman Pete Tyler (no, not that one!), who worked on the movie *Aliens* and handled the dizzying space station sequence at the start of 1986's epic *The Trial of a Time Lord*. A notably flashy – and expensive – effect, it almost felt like CGI.

"It's a beautiful motion control shot," says Mike, "so it's got that smoothness to it which you do associate with CG. From that point of view, it is a computer-derived shot, but it's a computer-controlled camera as opposed to a computer-generated image. All credit to Mike Kelt, the effects designer on that show for pushing hard to get that kind of quality on screen. The sad thing is, *Doctor Who* was taken off the air, just as that kind of technology was getting cheaper and could have been used."

"The big shame about the old series of *Doctor Who* was its inconsistency..."

Similarly, however badly *Time and the Rani* was received, I still think the effects are right up there.

"The big shame about *Doctor Who* was its inconsistency," he concedes. "One week you'd have work of great quality, then the next it wouldn't be so good, because the cameraman didn't know what he was doing, or it was shot on tape, or it was rushed. There's a huge inconsistency in style, and it's sad that the popular press have always tended to focus on the dodgy effects. Some of that stuff was way ahead of its time."

Tucker would also go on to write various BBC *Doctor Who* novels with Robert Perry, such as *Illegal Alien* or *Storm Harvest*, before delivering his own solo tale, *Prime Time*. He has also written some Big Finish audio plays. As a fiction-smith, then, was he ever tempted to sling a couple of story pitches at Russell? He pauses, then smiles cynically.

"I've been in this business so long, that I'm brutally realistic about it. I know the way television works, and it's not as simple as meeting the

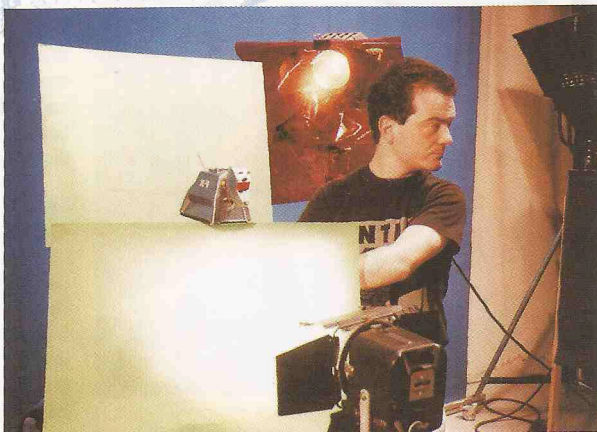


Script Editor in the bar and going, 'I've got an idea for *Doctor Who*'. To be honest, you probably *could* have got away with that back in the 1970s, because television was a very different animal. These days, you're expected to have cut your teeth on TV drama like *EastEnders* or *Casualty*, before you get your crack at science fiction! So no – it was never a realistic proposition so I never even entertained it.

"And to be honest," he continues, "I was so terrified about being told, 'Sorry, we've found someone else to do our models', that I really didn't want to do anything to jeopardise that!" he chuckles. "*Doctor Who* coming back was a big deal and I always knew my work would be seen by millions of people. I *really* wanted to be the man doing the model work!"

And so he was. Unless he was subsequently invited to *Doctor Who*'s first production meeting by mistake...

"We read the scripts of Block One, which was Episodes 1, 4 and 5. It was a big meeting, splitting those scripts down into the



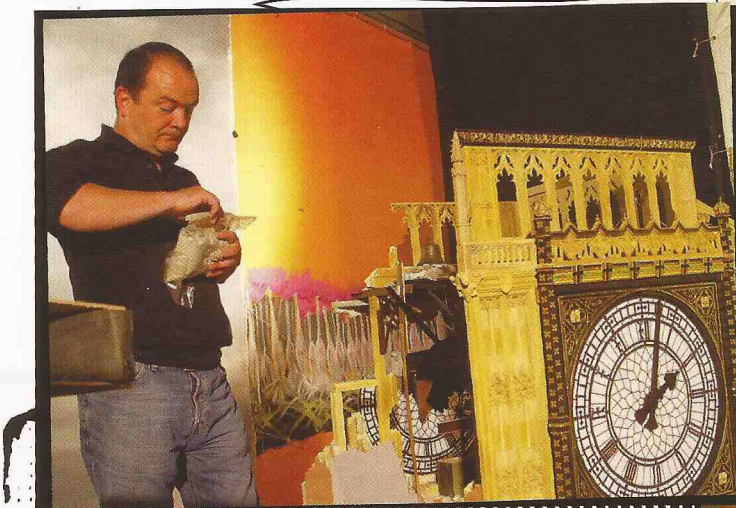
nitty-gritty of how we'd do these effects. There were certain things that I immediately knew were going to be CG: 'A big, bubbling vat of sentient goo forms itself into the face of the Nestene Consciousness', for instance! The Autons were obviously going to be done by Neill Gorton at Millennium FX. But then you end up with a couple of ambiguous things, like the explosion in the department store and the collapse of the Nestene lair. There are a number of ways you can go: is it going to be a physical effect on location, which the Any Effects guys can do? Is it gonna be a CG effect? Or a miniature? There were certain other effects that could

have been done in different ways, such as the spaceship crashing into the Thames or the missile going into Downing Street."

Mike relates that the Doctor's detonation of Henriks department store in Rose, wasn't initially ear-marked as a job for CGI.

"Originally, we looked at building a miniature of the store then blowing the roof off. Then that was abandoned and it was decided to do

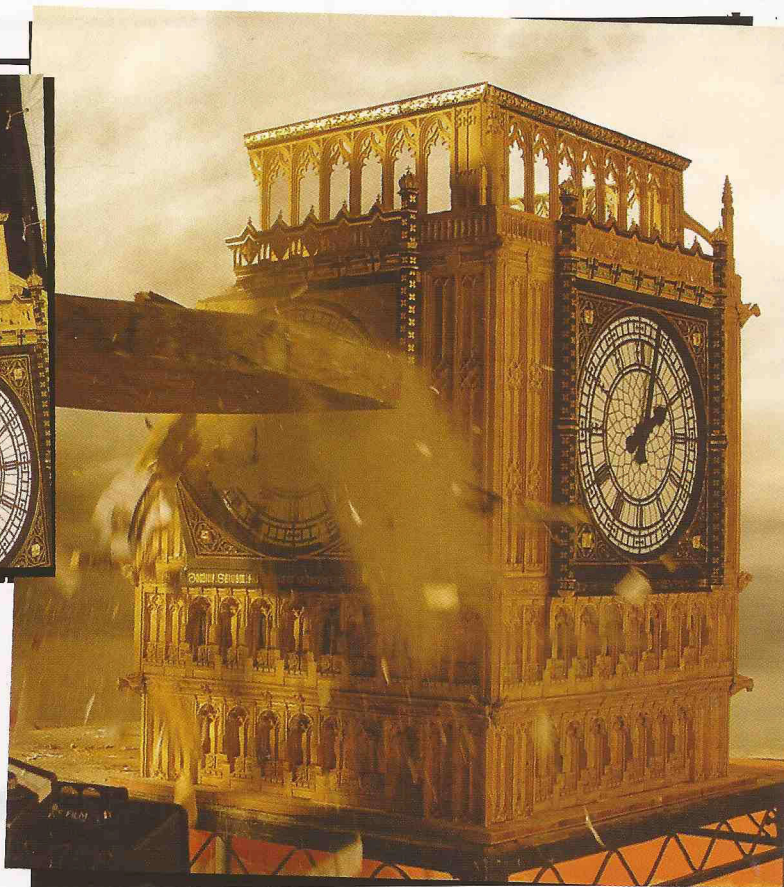
Tucker's Luck



some live explosions on the roof. Then *that* was abandoned, and it was decided that the Mill would do it. Then the Mill came to me and asked me to shoot an explosion against black, which they could composite back on to the plate photography of the department store! So we went through every permutation with that one."

Mike's work is unique in the sense that if you don't notice it, he's working his usual magic. A case in point is the Nestene lair: I'm surprised to learn that Mike handled its final destruction.

"They found a great location: very industrial. Our production designer Edward Thomas did a great job on that one, grunging it up. But they couldn't do the pyrotechnics in the roof there, so that suddenly came back into my lap. It was decided that he was going to do everything up to the ceiling, and I'd do the ceiling itself. So I obviously had to work very closely with Ed to make sure that what I built matches what he did on location. To that end, I went down to Cardiff for a day and took loads of reference photos, to help me dress my own set. I even photographed where he'd put signs on doors, then produced them at one-sixth scale and added them to the doors on my version. I also talked with the live-action director of photography Ernest Vincze and his gaffer, asking which gels they'd use and which angle they'd shoot, so that we'd shoot our miniature exactly the same way. The fact that so few people spotted it confirms that it was a seamless blend!"



"When people know you're making models, they assume it's going to be tiny," he nods. "When Russell saw our Big Ben he said, 'My God, it's huge!'. But whenever people look at model shots and go, 'Oh, it looks too modelly', it's because the model's too small. Actually, Big Ben is still smaller than I would have liked to have done it. I would have liked a two-foot clock face: I mean, the real clock face is 22 feet across! That was just a question of, 'How big can I afford to go on the budget?'"

"We did two takes of the Big Ben effect. Our model had a removable section, which we could destroy and then re-dress for a second take. It took four weeks to build, half an hour to set up and two seconds to destroy! Then my man Nick Kool had to rebuild it over a 12-hour period. I had the Slitheen wing mounted up on a scaffolding gimble, on a swivel. We worked out its trajectory, where it was going to hit and how it would continue out over the camera. After a count of

"The first time we destroyed Big Ben it all went wrong. The clock face just flopped out!"



Arguably Mike's finest hour in Series One came with *Aliens of London's* destruction of Big Ben, thanks to the wing of a porker-piloted Slitheen craft. Here's a mad insight for you: none of that was real. All done with models, see?

"It's funny," says Mike. "The producer, Phil Collinson, told me, right up front, 'If you pull this shot off, they'll probably use it in the trailer'. And they did."

At around 20 inches across, Mike's Big Ben model was surprisingly large. Why so?



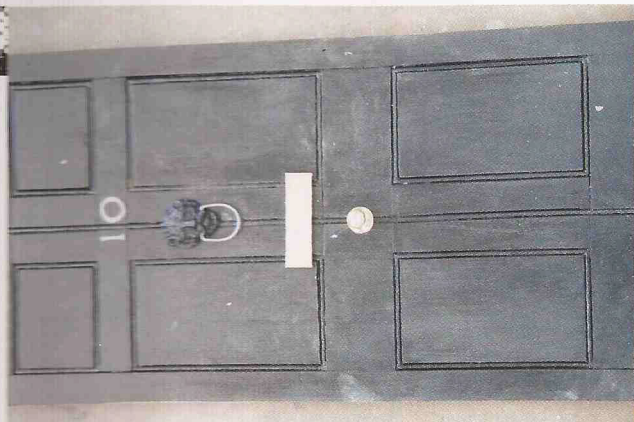
three, I literally threw it through Big Ben. We were shooting at eight times normal speed, on 16mm film. When you get that footage back at the right speed, you've got this elegance and grace of the wing."

Here's a proper, solid-gold secret, which Mike is very gracious to share with us: on the first take, it all went utterly Pete Tong.

"The clock face came out in one piece – it just flopped out, bang! At that point, you think 'F***!'. But I've never smashed Big Ben before, so you don't know what it's going to do. But having analysed what happened on take one, that allowed us to make sure it happened on take two. That X-factor is why

model work still has such a buzz to it: you do get stuff back that you weren't expecting to see!"

In the two-parter's concluding episode, *World War Three*, Mike worked with the Mill to blow Downing Street's front door off. "We picked a door, and did it in one-third scale, physically blowing it up. The Mill asked for that to be shot against a black, background so they could key the explosion nicely. We did that three times, progressively



getting the explosion bigger each time – take three was the one that got used.”

Mike also handled other shots which established the missile's impact, re-using a model of Brighton's Grand Hotel from a documentary called *The Brighton Bomb* he'd worked on.

“We were able to dress that to match Ed Thomas' production interior. We painted the walls, put in a few fire-places, put in extra floors, then dropped this great big bunker through it, again with petrol explosions going off. We only had one go at that, and it was the last thing we did on the last day. A little nerve-wracking.”

The second block of filming, which encompassed *The End of the World* and *The Unquiet Dead*, didn't require Mike's talents. You can tell, however, that he really fancied destroying

Sneed's Undertakers at the climax of the latter zombie-fest. Why? Because he's saying so, right now...

“Just selfishly, it would've been beautiful to combine a big model with snow on the ground,” he grins, “but I understand completely and utterly why they didn't go down that route – it would have been ridiculous, spending that money for one shot in the show. So the Mill did that scene.”

Elsewhere in those two episodes, he says, “A number of sequences were talked about, but ultimately didn't result in anything. Similarly, with *Dalek*, when the creature shot a hole through the ceiling, there was talk of that being model work at one point. In the end, that was done full-scale by Any Effects. It's almost like bartering: you go through the script, choosing which effect is going to tell your story in the best way.”

So Mike got the Booby Prize and ‘just’ built the new Dalek! He keenly recalls the first Dalek conference, which took place in this very building. Ed Thomas, Russell T Davies, Julie Gardner and freelance conceptual ideas man Bryan Hitch arrived and sat around with cups of tea, whooping with delight as Mike wheeled out one of the Daleks from the 1988 Sylvester McCoy story *Remembrance of the Daleks*. Or, at least, one that looked very much like them.

“It was one of two very accurate, very beautiful copies that my colleague Scott Wayland had built,” says Mike. “Having a Dalek in front of us enabled us to sit there and point at it.”

Which is patently rude, but we'll let that pass.

“Ed had brought all the design drawings done by his team, showing how they'd like to update them. We went through the *Remembrance* Dalek, piece by piece. Things were said about the gun looking a bit weak, and the sink plunger obviously being a sink plunger. Blow by blow, we went through it, relating back to Ed's designs.”

Mike initially hoped to save costs by re-using moulds from *Remembrance* and the earlier Colin Baker story *Revelation of the Daleks*.

“That actually didn't work for us, because Dalek aficionados will know that the shape of them has changed considerably over the years. For one thing, the base section with all the balls on it, has flattened out – they used to be more like the prow of a ship, but they've become more vertical. Russell, being such a stickler for his classic Daleks, said, ‘No, I don't want them to look like 1980s BBC Daleks – I want them to look



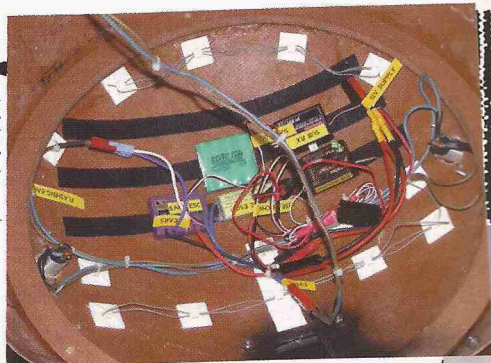
like 1960s Shawcraft Daleks’. So he didn't want us to use the existing moulds, because they weren't ‘pointy’ enough! We had to go back and make sure we were working on a 1960s-style Dalek and not a 1980s style one. I know it sounds like there's not that much difference, but he's the Exec, and actually, he's right. It's a more elegant design.”

Where did the new colour come from?

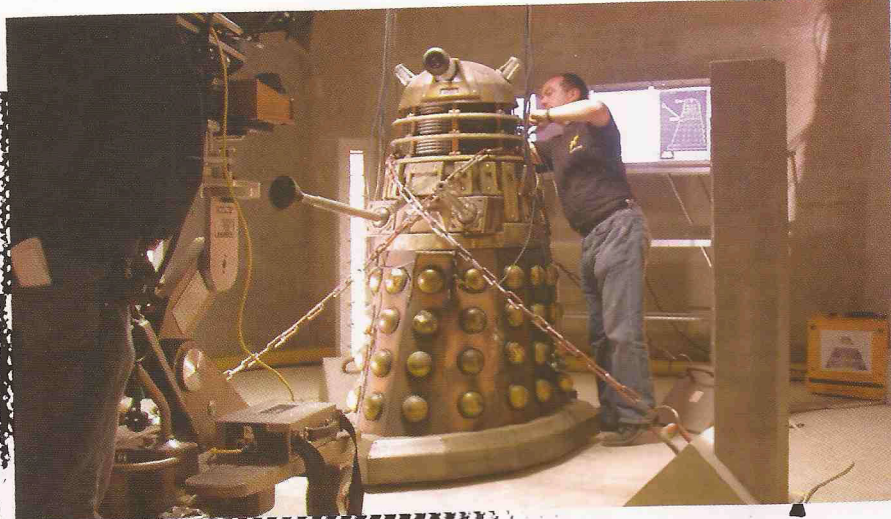
“That was specified by Russell: he always wanted it to be copper and bronze. He wanted them to look metallic; therefore he picked metallic colours. I know that Ed

Facing page: Four weeks to build, half an hour to set up, and two seconds to destroy – creating and wrecking an amazingly detailed scale model of Big Ben for *Aliens of London*. **Above left:** All that was left of Tony's home!

Top: A home fit for a Kaled mutant; building the ‘opened’ Dalek for Episode 6. **Left:** The cabling secrets of a Dalek dome revealed! **Below:** Nick Kool is on hand to restrain the Dalek, as Episode 6's titular villain takes shape! The base is a replica of an original 1960s Dalek, as requested by Russell T Davies. The ‘ears’ are pure Cushing movies!



Tucker's Luck



and Matt [Savage, concept designer] had done designs in gun-metals and silvers, but Russell liked his copper and bronze, so that's what we went with."

Was the design specifically influenced by the Peter Cushing movies of the 1960s? "Russell said we should take Dalek references from everything: let's look at the Peter Cushing

films, the TV21 comic strip, the Dalek annuals, the television series... We chose bits that we liked best from all these Dalek sources. Then Ed and Matt turned that into the final design. So yes, it's got ears and a face with a certain amount of heritage from the films."

The end product certainly looks tough and metallic.

"Yeah, Ed was very clear about this. He said he wanted it to look brutal and heavy and real. That's why it does have rusty streaks and rivet-heads, so you think, 'Something's built this'. He wanted to take out the flimsier aspects, such as the mesh and wanted heavy things bolted on, so it looked like you couldn't get into this thing if you tried. I have to say, I think Matt and Ed's redesign is stunning. For somebody who doesn't know the series at all, they don't look any

Suitably horrified, Mike wracked his brains for a way to make his Dalek-building job easier – and thus, the end result better. Ideally, he needed something Dalek-shaped. As it turned out, Lady Luck grinned like the Ninth Doctor. Convention organiser Andrew Beech kindly gave Mike access to two Daleks which had been built for his long-running PanoptiCon events.

"They were very accurate," says Mike, as we leave the canteen and head for his warehouse. "It sounds criminal, but we took these two beautifully-made Daleks – which were made by Dave Brian and Steve Allen – and we stripped them completely down, until we had a 1960s-shaped base that we could use as the basis for our new Dalek. Having got that, it saved us a week's work: we could take our moulds from it. Why try to reinvent the wheel?

"We did actually use both of the Daleks' 'skirts', too, so I was then in a position to start building all the new stuff. We put the panel lines into the head, as per the design drawings. We had to completely rebuild the 'shoulder' section because it had much more intricate design in it. We were able to go away and get the guns and eye-stalks made. Myself and my team-mates Scott Wayland, Nick Kool and Melvyn Friend built two Daleks – one in its battered, tortured state, the base of which would then swapped over to become the new Dalek. Then we built the opened-up one you see at the end of Episode 6, which has revealed its creature inside. There was crossover with Neill Gorton's team, to make sure that his creature – a lovely piece of work – would fit inside our Dalek, and there was also a certain amount of crossover with the Mill, who were doing their CG version of the Dalek. In the actual scene, it opens in CG, then ends up being the practical prop."

Mike shipped his Daleks off to Cardiff, then spent a couple of days there, "ironing out any problems. I radio-controlled the Dalek's head and eye-stalk for the first three days on set, then it was passed over to Ed's Cardiff crew. I did all the scenes in the cell, basically."

Approximately how thrilled did you feel whilst doing that?

He grimaces. "I'll be honest – I was absolutely terrified. There was no time for childish glee! I felt like I was giving a performance as this Dalek, opposite two of the best actors on British television, Chris and Billie. Yes, there are photos of me with a big smile on my face, standing next to my baby on the set. But when Chris is actually there doing the full-on scene and the director Joe Ahearne is saying he wants the eye-stalk to be in Chris' face and following him around, all I

was thinking was, 'Don't screw this up, don't screw this up! Don't make Chris do another take because the Dalek's suddenly gone on a bit of a wobbly!'"

One night after a hard day's Dalek-guiding, Mike enjoyed a beer with Dalek voice Nick Briggs and operator Barnaby Edwards. "We were saying, 'We've just been paid to be Daleks for a day!'. It was a great feeling."

There's one particularly fine moment in that first Doctor/Dalek scene, when Eccleston turns away from the creature to face the camera, and the Dalek's glowing eye-stalk neatly reappears in the background, just by his right ear. That must have been some precision work.

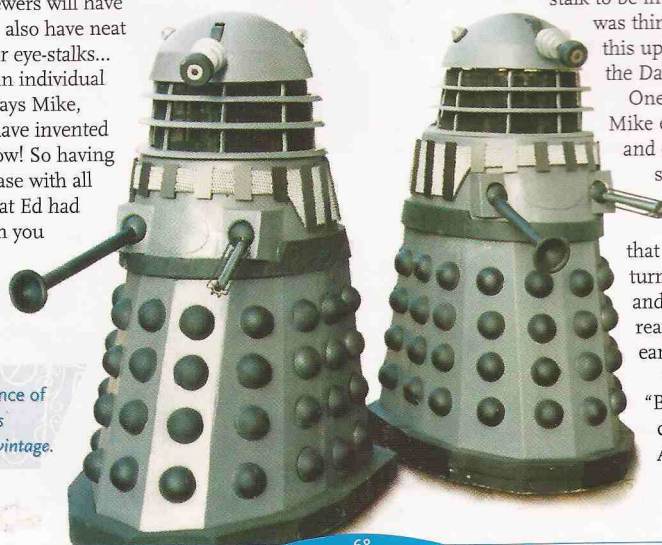
"And happy accidents!" says modest Mike. "But I can't praise Joe Ahearne enough. He's a director who knows precisely what he wants. As a result, he gave very clear instructions as

"We wanted the new Daleks to look brutal and heavy and real. All rust and rivets..."

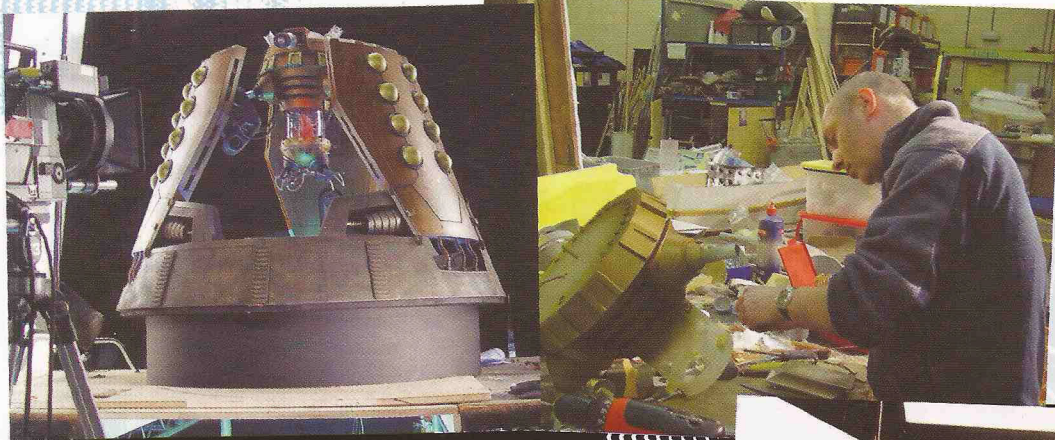
different. People say, 'Haven't they always looked like that?'. But people who do know the series backwards think, 'Wow, they've redesigned everything!'. It's a beautiful bit of work, in that it updates them without losing the classic feel."

The sharpest of home viewers will have noticed that the new Daleks also have neat little 'barcodes' beneath their eye-stalks...

"All the Daleks have got an individual icon that identifies them," says Mike, proudly. "Ed and his team have invented all the languages for the show! So having decided all this – a 1960s base with all the new design elements that Ed had brought in – I was told, 'Can you go away and build one of these? Oh, and by the way, it needs to be in studio in three weeks!'"



Right: Two Daleks from 1988's Remembrance of the Daleks. The one on the left has a 1960s skirt section, the right hand one is a 1980s vintage.



Facing page: The Dalek nears completion in the workshop, before finally making its debut at Cardiff's Millennium Stadium – with Mike to look after it, of course! Left: Mike's team built the impressive Emperor Dalek from *The Parting of the Ways*. Below: The Emperor gang (from top, left to right): Alan "Spike" Graham, Liz Trott, Nick Kool, Ian Robson, Mike Tucker, Peter Tyler, Dave Houghton (CGI supervisor) and Nick Briggs (Dalek voice). Bottom left: The final 'opened' Dalek from Episode 6 – minus mutant and dome.

to what he wanted the Dalek to do. If it did what was required, that was it, we moved on. If it didn't, we went back and did it again. I was very lucky, in that there was no ambiguity at all from Joe, as to what he wanted to see in that scene."

While *Bad Wolf* and *The Parting of the Ways* featured glorious hordes of Daleks, only three of them physically existed: one of which was the Episode 6 model, with a new icon painted under its eye-stalk.

"I had no involvements in the other two," says Mike. "Having delivered, if you like, the prototype model, the others were handled by Ed's local crew, down in Cardiff. All they had to do was copy it. They're the guys operating them in the studio, so it made sense to hand that over. But we obviously got involved in the Emperor."

The Emperor Dalek was a thing of beauty, pumping sheer joy into the hearts of not only those who could remember *The Evil of the Daleks* and *Remembrance of the Daleks*, but newcomers who were oblivious to the show's history. As Mike leads me into his aircraft hangar of a warehouse, he lifts up a sheet to reveal a cunningly-hidden lower chunk of his four-foot Emperor model. This is mid-May 2005, after all, so the big cliffhanger reveal must literally stay



under wraps. Mike sincerely hopes the secret doesn't get out, over the next six weeks. He's been interested, though, to hear rumours that the Daleks would be drastically redesigned for the end of Series One, becoming spider-Daleks and the like.

"It'd be interesting to know where these rumours came from, because arguably our Emperor is that spider-Dalek!" he says. "It would appear that the rumours were revolving around the Emperor. If there were discussions about completely redesigning the Daleks then they never met my lowly ears, too far down the chain!"

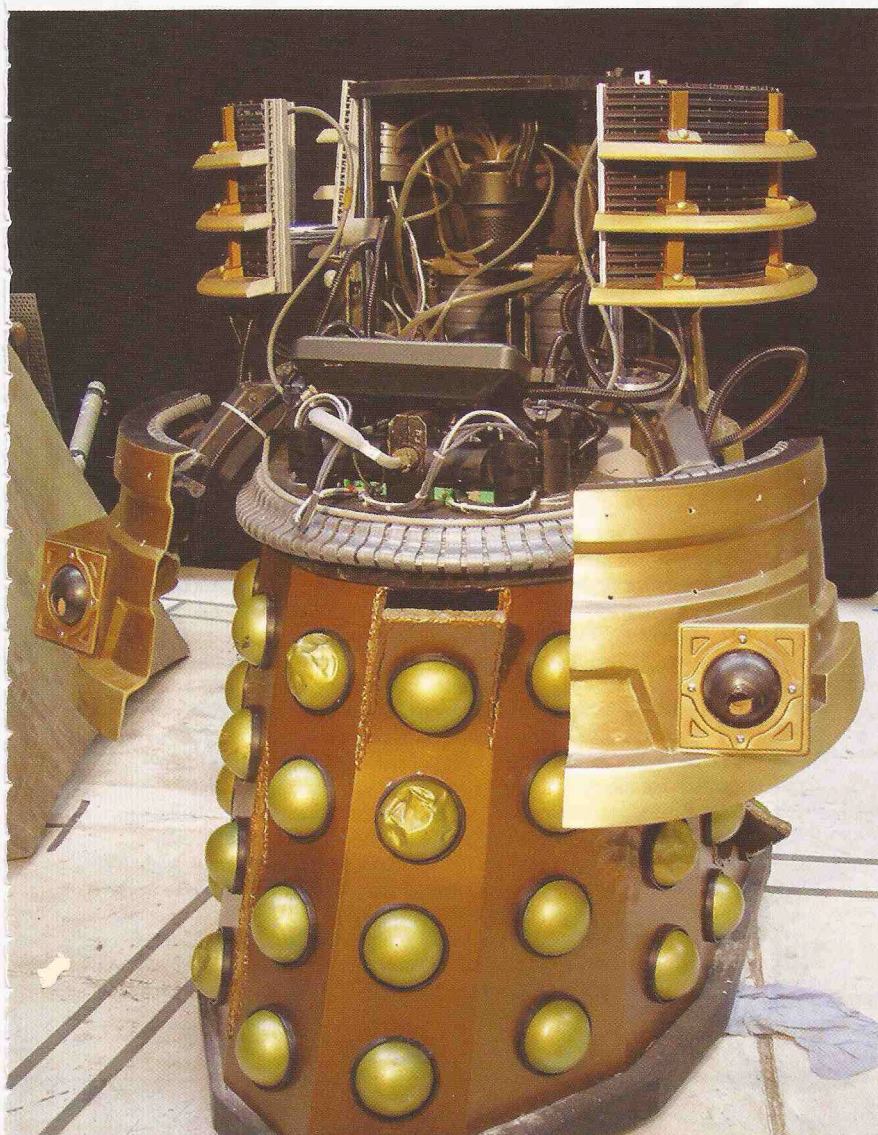
He's glad the production team decided to retain the 'classic' Dalek design. For now.

"I've always loved Ray Cusick's design. Daleks are just as much a 1960s design classic as lava lamps from that era. They're perfect: bung any of those elements together in a drawing and you know it's a Dalek! So I was delighted to see that they'd been kept, but I was also delighted to see that what Ed and his team had done with the Emperor still looked recognisably Dalek-like. Even though you've moved all those Dalek elements around, they're still there! It still has the dome, the eye-stalk, the balls... It's a question of how far you can push the design and still have it hark back to what Ray Cusick did in 1963."

Mike has always enthused about the family atmosphere which prevailed during the Sylvester McCoy era of the late 1980s in particular. Indeed, he teamed up with actress Sophie Aldred to write a book of *Who*-related recollections named after her character, Ace. Has he felt more detached this time around, being in London while the production chugs along in Cardiff?

"Dalek was the only time I went on-set, apart from when I went on fact-finding exercises and things like *Rose*, when I went to the Nestene lair. I've seldom been on set, which is the biggest change for me: with the old show I was on the set every day. But partly because it's a Cardiff production, I feel a certain kinship to that, having been born and raised in Wales. I do feel remotely a part of that family."

Settling down in his office, Mike talks about the secrets of filming miniatures.



Tucker's Luck



Far left: creating the barrage balloon which takes Rose on a thrilling ride over blitzed London in *The Empty Child*.

Left: Rough models of burning buildings. The Mill will later take the flame elements and composite them over their CGI city.

Below: The finished balloon takes to the air!

"You have to think where the camera would be if it was a real object," he says. "Once you start thinking, 'If this was real, how would I shoot it?', that's when you start to ground your

shots in reality. And lighting is everything, to create a mood.

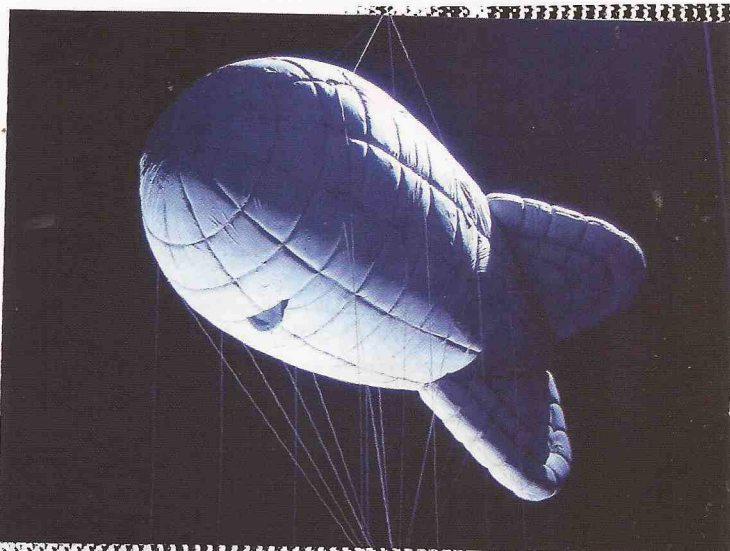
"It's also about details. Before we shoot a street scene, for instance, I tend to throw a few bits of torn-up tissue paper everywhere. By doing things like that, rather than making things look pristine, it helps to convince people. We did that with the Nestene lair model in the new series: all around the gantries and the ceiling there were oil drums and jerry cans and little health-and-safety 'Mind Your Head' signs. All the things that you'd find in a real environment you put into the miniature, so that when an audience looks at it, they don't necessarily know they're looking at a model."

We run through Mike's other contributions to Series One. He had no work to do on Episodes 7, 8, 10 and 11, although mention of *Father's Day* prompts him to half-joke, "Blowing up a church is going to have to go into the agenda at some point. I'll have to push Russell for that!"

Mike provided a model barrage balloon for *The Empty Child*'s gloriously ambitious sequence in which Rose hangs from its rope, in the thick of a German air raid.

"We didn't know which way the production team were going to jump with that effect," he says. "In the end, the Mill made the decision. They had an awful lot of work to

do, providing the backgrounds of blitzed London and CG aircraft flying around, so it went to us. The balloon itself was a gas-filled thing which was going to float around with all the cables hanging off it, which would have been a nightmare to do in 3D CG, so in the end we got it.



"We shot that as an element against black, working with the Mill's Dave Houghton who came down with all these storyboards and plate photography. We worked through various shots with Dave, who then went back and composited that stuff back into the plate photography. He also did beautiful digital matte paintings of London with all these ruined buildings in the background, which they wanted to put flames in. We did something that was effectively a black cut-out of ruined building shapes with windows, which we could pipe up with propane gas and set fire to. Shooting it against black, all you end up with is the flames, but silhouetted through windows. The guys at the Mill could pull those flames off and put them back into their matte buildings."

So what would be Mike's own favourite contribution to Series One?

"That really is tricky. In terms of in-your-face effects work, Big Ben is obviously the one. In terms of a nice gut feeling, the Dalek and the Dalek Emperor. But in terms of what is technically the best model work, it's the Nestene lair, which is one of the best things I've ever done."

"Everything I've been given to do has been an absolute corker," he marvels. "Blowing up Number 10! I consider myself very lucky that everything I've done on this series has been an iconic shot."

Is there anything he'd particularly like to do in Series Two?

"It feels a little strange that I haven't built a single spacecraft so far!" he confesses. "So from that point of view, I'm hopeful that Russell writes me the equivalent of a *Robots of Death* sandminer or the Jagaroth spacecraft for Series Two. A spacecraft crashing, a building exploding – or a church blowing up! Something that would really continue that legacy of *Doctor Who* effects. At the moment, though, it's not certain that there'll be any sequences that will require me to work on them. But I'm hoping the phone will ring..."

... and it'll be Russell, hooting, 'I want you to build a model for a story called *The Exploding Church*!'

"Yes, exactly. I wait with baited breath!"

SMALLVILLE

Mike Tucker's favourite miniatures and models from the classic series...



THE HAND OF FEAR (1976)

"I loved Colin Mapson's scene-setting work on this one, with the Kastrian dome. The only time you see the surface of this planet is in the model shot: you see it at the very beginning, then towards the end."



THE ROBOTS OF DEATH (1977)

"Richard Conway did great work on this with the sand-miner. That was an example of an effects designer working in close collaboration with production, to help create a world. That sandminer helped convince the audience that they'd gone to this desert planet. They didn't just stick the model in the desert and take a shot of it: there are really nicely thought-out tracking shots. And Dudley Simpson's music really sells it."



THE SEEDS OF DOOM (1976)

"There's an extraordinary shot from Richard Conway at the beginning, of the helicopter coming in over the Arctic base. Then the Kryonoid attacking the house at the end: these are iconic images and were hugely influential on me."



THE INVISIBLE ENEMY (1977)

"The effects here were hugely ambitious! But the BBC didn't pull any punches back then: if they wanted to do asteroids, space bases, Titan and Saturn, they just went for it, full-tilt!"



CITY OF DEATH (1979)

"The Jagaroth spacecraft taking off in prehistoric Earth is still a design tour de force from Ian Scoones. It establishes this grim landscape straight away and the spider-shaped ship is just a lovely piece of work."

"Another stupid ape"

In the Tylers' Flat, the Doctor angrily rounds on Rose for saving her father's life.

THE DOCTOR: I did it again. I picked another stupid ape. I should have known: it's not about showing you the universe. It never is. It's about the universe doing something for you.

ROSE: So it's okay when you go to other times and you save people's lives, but not when it's me saving my Dad?

THE DOCTOR: I know what I'm doing; you don't! Two sets of us being there made that a vulnerable point.

ROSE: But he's alive –

THE DOCTOR: My entire planet died, my whole family, do you think it never occurred to me to go back and save them?

From *Father's Day* by Paul Cornell



Father's Day

"Peter Alan Tyler, my Dad. The most wonderful man in the world. Born 15th September, 1954". Rose remembers how, as a child, her mother told her about how her adventurous father died on 7th November 1987; she asks the Doctor if they can go back and see him while he was alive. "Be careful what you wish for..." warns the Doctor as he sets the controls...

Rose and the Doctor watch her parents getting married. Rose recalls how Jackie says Pete died alone, killed by a hit-and-run driver. She decides that she wants to be there for him as he dies. But when she and the Doctor arrive on the scene and witness the death, Rose is too shocked to go to the dying Pete. The Doctor takes her back again, but this time Rose runs out and saves Pete from being hit. The Doctor is

furiously, but Rose is delighted that now her father can live and do all the wonderful things her mother told her about. The angry Doctor tells Rose that he is leaving her here at her flat and departs. Rose prepares to go to the wedding of Stuart Hoskins and Sarah Clark with her dad. As they drive along, she realises that he is not a clever businessman, but just a hopeful and unlucky opportunist.

The Doctor arrives at the TARDIS to find it is now just an empty box. Creatures from the skies swoop down on people – including the mother of the young Mickey. The car that should have hit Pete keeps appearing and vanishing. At the wedding, Rose realises that Pete and Jackie were not happily married, as her mother accuses her father of "playing around". Rose also sees herself as a baby. The Doctor arrives, calling out a



warning to everyone to get in the church. Terrifying flying creatures appear, descending on Stuart's father and the vicar and consuming them.

Because the church is old, the Doctor tells the party that they will be safe inside for some time. The wound in time created by Rose saving her father is being sterilised by the creatures, consuming everything on Earth. The car is still appearing in the street outside the church. Pete realises that Rose is his baby daughter grown up, and the Doctor warns Rose not to touch her younger self. Using the TARDIS key and a battery, the Doctor tries to get his ship back. From talking to Rose, Pete realises that he was due to die. When Pete placates Jackie by explaining about his "other" daughter, the two Rose's touch. This paradox allows the creatures into the church, and the Doctor sacrifices himself as the oldest one present.

Pete realises that he has to die for everyone else to live. He runs from the church and allows himself to be hit by the car. The creatures vanish, and those they consumed are restored. Rose runs to be with her dying father. In the future, Jackie is telling young Rose how her father ran into the road in front of a driver who then waited for the police, and how a girl sat with him as he died. Rose walks with the Doctor back to the TARDIS: "Peter Alan Tyler, my Dad. The most wonderful man in the world. Died the 7th of November, 1987".

PRODUCTION

Thu 11 Nov 04 St Paul's Church, Paget Street, Grangetown, Cardiff (Ext Church/Peter's Car/Church Road/Int Church)

Fri 12 Nov 04 St Paul's Church (Church Road/Int Church)

Sat 13 Nov 04 Furniture Land Car Park, Cardiff Bay (Photograph); St Paul's Church (Church Road/Int Church – Ante-Room/Int Church)

Mon 15 Nov 04 St Paul's Church (Ext Church/Int Church)

Tue 16 Nov 04 St Paul's Church (Church Road/Int/Ext Church – Ante-

Room/Int Church)

Wed 17 Nov 04 St Fagans Street, Grangetown (Street); Oakley Place, Grangetown (Street); St Paul's Church (Int Church)

Thu 18 Nov 04 St Paul's Church (Peter's Car/Ext Church/Int Church)

Fri 19 Nov 04 Boardroom, HTV, Culderhouse Cross (Registry Office); HTV, Culderhouse Cross: Studio 1: Tyler's Flat – Pete Alive

Mon 22 Nov 04 Hoel Trelai, Ely (Peter's Car/Road); Hoel Pennar, Ely (Road); HTV, Culderhouse Cross: Studio 1: Photo; Jackie's Bedroom
Tue 23 Nov 04 Unit Q2, Newport: TARDIS

Thu 25 Nov 04 Loudoun Square, Butetown, Cardiff (Tyler

Estate/Terraced Street)

Fri 26 Nov 04 Llanmaes St, Grangetown (Terraced Street); Grange Gardens, Pentrebanne St, Grangetown (Playground)

RADIO TIMES

Sat 14 May 05 *Father's Day*: When Rose travels back to 1987 and the day of her father's death, her meddling in the course of events has terrible consequences for the human race – in the form of the fiendish Reapers.

Fact File

Keen to give Rose Tyler a background and mythology equal to the Doctor's, Russell T Davies' original outline for the episode was entitled *Rose's father*. The instalment was originally envisaged as a very human story without many effects, a simple tale akin to those in the classic anthology series *The Twilight Zone* which first ran on the American CBS network from 1959 to 1965. Davies' intention was that when Rose made a mistake, it would be under extraordinary circumstances and because of extreme human emotions. He also saw the episode as a period piece – albeit a recent one.

One of the writers that Davies wanted on board was Paul Cornell, who was also known to Mal Young from his work on *Casualty*. Paul Cornell was a long-time and extremely enthusiastic *Doctor Who* fan who had contributed to many fanzines, run conventions and written *Doctor Who* novels for Virgin and BBC Books as well as Big Finish audio adventures and the animated 2003 BBCi project *Scream of the Shalka*. His television credits included *Children's Ward* (on which Davies worked) and his own series *Wavelength*, as well as *Love in the 21st Century*, *Doctors* and *Holby City*. Cornell was amazed to be invited to work on the new series following his own Ninth Doctor featured in *Scream of the Shalka*, the development of sequels for which had been suspended following the September 2003 announcement of *Doctor Who*'s return to BBC One. Davies specifically selected Cornell for the highly emotive episode since this had been one of the strengths he had displayed in his novels for the *New Adventures* range.

Cornell drew upon Rose's inquisitive nature which had been hinted at in previous scripts, and had her desire for closure open up a new series of problems. Two scene breakdowns were produced, both heavily involved with complex time paradoxes. His intention in developing the scenario was to make the Doctor – because of his lack of understanding of humanity – equally responsible for creating the situation which created the paradox. Ultimately, the Doctor would be unable to solve the problem, and resolution could only be achieved by the sacrifice of Rose's father. Cornell initially saw the Reapers as cowed, cloaked figures in the traditional mould of the "Death" figure, but then thought instead in terms of animals. The notion of snatching claws came from the novelty moneyboxes with hands that snatched a coin inside them.

One aspect of the script drew upon a piece of *Doctor Who* mythology called the Blinovitch Limitation Effect. This was originally a piece of jargon coined by script editor Terrance Dicks in the 1972 serial *Day of the Daleks* as the Doctor began to explain to his assistant Jo Grant why a group of time travelling guerrillas could not go back in time and correct their own mistake. The phenomena was referred to again in serials such as *Invasion of the Dinosaurs* (1974), but was

firmly rounded out in the 1983 story *Mawdryn Undead* in which it was shown that the meeting of two aspects of the same person from two different time zones could be catastrophic: in this case, a meeting between versions of Brigadier Lethbridge-Stewart from 1977 and 1983 which resulted in a blast of energy. It was this that formed the basis for the Doctor's warnings to Rose not to touch her infant self.

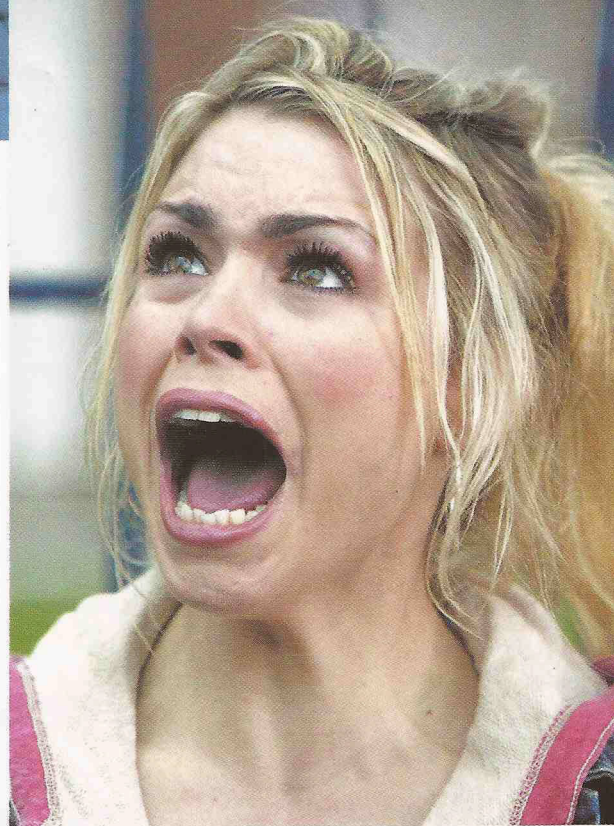
Episode 8 was to be produced along with Episode 6 as part of Block Three under the auspices of director Joe Ahearne. Final changes to the drafts prior to assembling the shooting script were agreed between Cornell and Ahearne on Wednesday 8 September. Cornell avoided giving away anything about his story when he attended the *Doctor Who and the Daleks III* convention in Liverpool on Sunday 3 October. By Monday 20 September, Cornell was on the eleventh draft of his script, and an untitled shooting script was prepared on Tuesday 12 October.

In the shooting script, the scene of Jackie talking to little Rose ("about six years old") was dated as "1992" in the scene header and "the mid-Nineties" in the description. The scene in the Registry Office was in "1982"; Jackie's reference to



Pete getting her name wrong being "good enough for Lady Di" referred to the Royal Wedding of July 1981 where Prince Charles and Lady Diana Spencer had stumbled over their names during the ceremony. Describing the Tyler Estate of 1987, the script noted "Socialist Worker posters on the wall saying No Third Term for Thatcher with cartoons of missiles and Ronald Reagan" which referred to the General Election held on Thursday 11 June 1987 when Margaret Thatcher and the Conservatives were voted in a third time despite their close links with the aggressive defence policies of the Reagan, the United States President. The vehicle which struck Pete was a boy racer car with go-faster stripes, and the driver was a kid called Matt.

While the original script (and early preview tapes) correctly quoted a snatch



Above: Rose gets her first glimpse of the terrifying reapers...

of Alexander Graham Bell's first telephone call from 10 March 1876 as "[Mr] Watson, come here, I want you", this was changed to "need you" in the finished programme. Originally, Mickey was playing with other children in the playground without his mother present. When the Reapers appeared, the script compared them to monsters seen in the 1990 film *Jacob's Ladder*, Adrian Lyne's movie in which a Vietnam war veteran sees horrific creatures. As the Doctor and Rose waited for the TARDIS to form, they originally shared a bottle of communion wine, which Pete also drank as he prepared to meet his fate. As Pete left the church, Cornell indicated that Saint Etienne's *Hobart Paving* could be played, referring to a May 1993 chart single that had also been performed by the band's lead singer, Sarah Cracknell, at Cornell's own wedding in 2002.

A read-through was held at the office suite of the Millennium Stadium on Monday 18 October. Billie Piper found the script to be compelling because of the decisions facing Rose, and Christopher Eccleston also cited it as one of the toughest instalments in the run. A revised shooting script for the episode was then issued on Wednesday 9 November; this now included the scene of the TARDIS arriving. The scene of Pete's death had originally run shorter and was now expanded in 'Yellow' rewrites (named because of the page colour in the script). One scene was dropped which featured younger versions of the characters of Bao and Ru – seen briefly as the Chinese neighbours of Jackie in Episode 4 – heading for the wedding. After Rose and Pete arrived, Pete had not originally asked her to park the car for him; this was added at this stage.

Recording venues in the Cardiff area were carefully selected to resemble London suburbs. St Paul's Church at Paget Green in the Grangetown area of Cardiff was dressed to appear as St Christopher's in the London Borough of

Above: Pete (Shaun Dingwall) and Jackie (Camille Coduri) smile for their wedding photos.

Opposite page: Shock! The TARDIS becomes an ordinary police box...



EPISODE 8 *Father's Day*



Southwark, the vicar of which was Simon Holmes. The road was closed off with police control for several days, and the 9A bus service diverted accordingly; prop roads signs such as 'Walterley Street' were erected to imply London SE15. Two baby twin sisters were used as the baby Rose, and the wardrobe department provided a pregnancy pad for Natalie Jones to wear as Sarah. The period cars were provided by Vehicles-in-Vision, and the correct 1987 vintage prayer book inside the church was selected with help from Cornell's wife, Caroline Symcox, who was a trainee vicar.

Above: *The Doctor comes to the rescue!*

Below: *A Reaper materialises inside the church...*



To get the point-of-view shots of the Reapers approaching their victims, a polecam was used, operated by Andy Leonard. Work on Monday 15 November was covered by the crew from *Doctor Who Confidential* including an interview with Cornell, Camille Coduri and make-up supervisor Lin Davie. Work on the morning of Wednesday 17 November included a newly written scene where the Doctor and Rose emerge from the TARDIS in 1987. During production, on Monday 22 November, Davies performed an interview about the series on Radio 5 Live's afternoon programme with host Phil Williams. The two scenes in the TARDIS were recorded on Tuesday 23 November – the show's forty-first anniversary – and attended again by Paul Cornell. On Thursday 27, Benjamin Cook from *Doctor Who Magazine* was present to interview both producer Phil Collinson and Shaun Dingwall, who was playing Pete.

The final image of the Reapers as developed by The Mill incorporated a scythe-like tail as a nod to Cornell's original concept of a cowed figure. The first concept sketch was by Bryan Hitch and then developed by matte painter Alex Fort as a small model which included elements of sharks, bat wings (which could obscure nasty details of victims being devoured on pre-watershed TV) and also the mouth of a praying mantis. The sound of the Reapers was derived by Paul Jefferies from the concept of birds of prey, being built up fundamentally using the noise of vultures.

Additional dialogue recording was performed on Thursday 10 March 2005. On the finished episode, *Never Can Say Goodbye* by the Communards (a chart hit

in November 1987) could be heard when the TARDIS arrived, while the tune on Pete's car radio was *Never Gonna Give You Up* by Rick Astley (a number one from August 1987). The track which broke through on the radio was *Don't Mug Yourself* by The Streets which charted in November 2002.

The episode was untitled for some time, and was originally known as *Wounded Time*; although the working titles *Death Day* and *D-Day* were also cited in the media, these were never used. The title *Father's Day* was arrived at in late February 2005 by Davies himself. *Doctor Who Confidential* also recorded a second interview with Paul Cornell and spoke to Shaun Dingwall at the Mill on Monday 14 March, along with discussions about the CGI creation of the Reapers.

Various small edits were made to the finished episode with odd lines dropped from Jackie talking to little Rose, Pete expanding on his latest business venture to Rose in the car, Bev and Suzie waiting outside the church, Sonny admonishing Stuart's behaviour in marrying Sarah, and two very brief scenes were dropped showing Suzie waiting for Sarah's car to arrive and the young Mickey running along the streets towards the church. The Doctor's discussion of Sonny's death with Stuart was trimmed slightly, as was the scene between the Doctor and the prospective couple.

The episode was promoted by a two-page article entitled 'Unholy terror' by Nick Griffiths which spoke to Cornell and the Mill team. *Father's Day* was singled out by Mark Braxton as "a gem of an episode" in *Today's Choices*, and the listing was accompanied by a shot of a Reaper.

FATHER'S DAY by Paul Cornell

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Camille Coduri *Jackie Tyler*, Shaun Dingwall *Pete Tyler*, Robert Barton *Registrar*, Julie Joyce *Young Rose*, Christopher Llewellyn Stuart, Frank Rozelaar-Green *Sonny*, Natalie Jones *Sarah*, Eirlys Bellin *Bev*, Rhian James *Suzie*, Casey Dyer *Young Mickey*.

EXTRAS: John Beaucamp, Keith Whitehouse, Lloy Tram, Antony Asis, Stacey Jones, Vaishali Hanichate, Gemma Newborn, Yorlari Khan, Belinda Price, Chris Richards *Wedding Guests* (*Registry Office*); Crispin Layfield *Matt*; Aaron Boulders, Katy Harry *Goth Passers-by*; Sarah Grant, John Hoffer, Aimee Bloodworth, Jeff Morgan, Myra Prior *Passers-by*; Kim McGarrity *Stunt Double for Rose Tyler*; Seon Rogers *Stunt Double for Pete Tyler*; Lynna Jones, Keith Hillier *Passers-by*; Colin Galton *Wino*; Ken Teale *Gardener*; Zoe Marie Morris *Teenager Mother*; James Cook, Julian Bosley, Jeremy Harvey, Ron Griffiths, Ben Gould, Barrie Wharmby, Simon Warlow, Rod Tyson, Rachel Chambers, Lyn Beddoe, Karen Robinson, Annie Swainson, Caroline Simmons, June Jackson, Philip May, William Jackson, Liz Cairnes, Nia Gwyn Jones, Stevie-Ann Beddoe *Wedding Guests*;

Richard Glyn Hughes *Passer-by* (*Driving*); Lee Griffiths *Young Vicar*; Kaeleigh Beddoe *Bridesmaid*; Michael Wilson *Limousine Driver*; James Cook, Julian Bosley, Jeremy Harvey, Ron Griffiths, Ben Gould, Barrie Wharmby, Simon Warlow, Rod Tyson, Rachel Chambers, Lyn Beddoe, Karen Robinson, Annie Swainson, Caroline Simmons, June Jackson, Philip May, William Jackson, Liz Cairnes, Nia Gwyn Jones, Stevie-Ann Beddoe *Wedding Guests*; Abigail Nichols, Charlotte Nicols *Baby Rose*; Bean Peel *Stunt Double for Rose Tyler*; Mal Clint *Passer-by*; Alex Varney, Jay Worley, Joshua Hughes, Gabriella Panfili, Wesley Nelson *Children in Playground*; Monique Ennis *Mickey's Mum*; Alex Morgan, Thomas Darwin *Passers-by*; Nicholas Lupton, Paula Keogh, Matt Jones, Wendy Sheard, Paul Canney, Hannah Welch

Additional Dialogue Recording: Carl Edwards *Ackerman Stand-in for Doctor Who**; Lucy Lutman *Stand-in for Rose Tyler**.
* Not in finished programme.

CREDITS: Written by Paul Cornell. Produced by Phil Collinson. Directed by Joe Ahearne. 1st Assistant Director Gareth Williams. 2nd Assistant Director Sean Clayton [and Steffan Morris, uncredited]. 3rd Assistant Director Dan Mumford [and Dafydd Parry, uncredited]. Location Manager Lowri Thomas. Unit Manager Llyr Morus.

Production Co-ordinator Jess van Niekerk. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Pam Humphreys. Script Editor Elwen Rowlands. Camera Operator Martin Stephens [and Joss Lowe, uncredited]. Focus Puller Mark Isaac [and Terry Bartlett, uncredited]. Grip John Robinson. Boom Operator Damian Richardson [and Rhidian Yeoman and Mark Walters, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Stunt Performers Crispin Layfield, Seon Rogers, Bean Peel. Art Department Co-ordinator Gwennlian Llywd. Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Liz Griffiths. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property

Master Adrian Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard, Trystan Howell [credited as Tristan

Howell]. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artists Claire Pritchard, Steve Williams. Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production Supervisor Marie Brown. On Line Editor Matthew Clarke. Colourist Kai van Beers. 2D VFX Artists David Bowman, Sara Bennett, Simon C Holden. 3D VFX Artists Chris Petts, Jean-Claude Deguara, Nicolas Hernandez, Mark Wallman, Andy Howell. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Costing Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Visual Effects The Mill. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Editor Graham Walker. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>Father's Day</i>	14 May 2005	7.00pm-7.45pm	42'43"	8.1M (17th)

REPEAT BROADCAST

<i>Father's Day</i>	15 May 2005	0.10am-0.55am	42'43"*	0.2M
<i>Father's Day</i>	15 May 2005	7.00pm-7.45pm	42'43"*	0.5M

* Broadcast on BBC Three

"A mouse in front of a lion"

Amidst the Blitz raining down on London, the Doctor talks to young Nancy.

THE DOCTOR: Amazing.

NANCY: What is?

THE DOCTOR: 1941. Right now, not very far from here, the German war machine is rolling up the map of Europe. Country after country, falling like dominoes. Nothing can stop it, nothing. Until one tiny, damp little island says 'no. No, not here'. A mouse in front of a lion. You're amazing. The lot of you. Dunno what you do to Hitler, you frighten the hell out of me.

From *The Empty Child* by Steven Moffat

The Empty Child

The Doctor and Rose deal with a mauve emergency and send the TARDIS hurtling after a strange metal cylinder as it races towards the centre of London ...

The TARDIS materialises in a back alley, and while the Doctor goes into a drinking den to ask

if anything strange has fallen from the sky recently, Rose is distracted by a boy on a roof-top calling for his mummy. Suddenly, air raid sirens sound and everyone heads for the shelters; it is the Second World War. On the roof, Rose climbs a rope to reach the boy, but finds herself dangling from a barrage balloon, floating between the German bombers way above the burning city. She is spotted by an RAF officer called Jack, who is using highly advanced binoculars – and then suddenly captured in a beam of light, sliding down to find herself confronted by her handsome rescuer.

Back at the TARDIS, the Doctor is astounded when the phone mounted in the door rings. Although a girl urges him not to answer it, when he does it is the boy's voice calling for his mummy. The Doctor follows the girl to a house where the family are in the shelters; she then invites in other homeless children to dine on the meal abandoned because of the air raid. Suddenly, a little boy arrives outside the house; the urchins are terrified and flee and the girl in charge – Nancy – warns the Doctor not to touch the boy whose hand is groping through the letter box, wailing for his mummy, scared of the bombs.

Rose soon determines that her rescuer, Captain Jack Harness, is also not a local; they are on board Jack's invisible spaceship which is tethered to Big Ben. Jack believes that Rose is a Time Agent and tells her that he has a Chula war ship to sell her; in two hours, a German bomb will destroy it. After the ship's microscopic

nanogenes heal Rose's hands, the two dance in the light of Big Ben atop Jack's ship.

Nancy shows the Doctor where the object fell a month ago at Limehouse Green Station; the area is sealed off by the army. She explains how she lost her little brother, Jamie, in an air raid. Nearby stands the apparently deserted Albion Hospital where Nancy urges the Doctor to talk to Doctor Constantine. The wards are full of motionless patients with gas masks fused to their faces, all with identical injuries; the dying Constantine explains that they are all infected and the physical condition is passed on by touch. He tells the Doctor that the first victim, Nancy's brother, was isolated in Room 802 before his face mutates into a gas mask.

Jack and Rose arrive at the hospital, and Jack admits that the bait he used for the pair – whom he now realises are not Time Agents – was actually a Chula ambulance. Back at the empty house, Nancy finds herself cornered by the strange masked child with no face that used to be her brother; it wants its mummy. In the hospital, all the masked people get up and advance on the Doctor, Rose and Jack, wailing "Mummy! Mummy! Mummy!"



The Doctor Dances

The Doctor takes a chance and angrily orders the patients "Go to your room!" They withdraw, and – in the house – the child leaves Nancy and walks into the night.

The Doctor is convinced that the situation is connected to Jack's con trick over the med-ship. They make for Room 802 – an observation room which once contained a child, the voice of which is heard asking Constantine for its mummy on a tape recording. The child has returned to its room, and the only means of escape is using Jack's sonic blaster to make a hole in the wall into the corridor where they are soon surrounded by the patients, under the control of the child. Escaping through the floor thanks to Rose's quick thinking, eventually the trio become trapped in a store room where Jack suddenly vanishes using his ship's emergency teleport. He contacts the Doctor and Rose over a radio using Om-Com, like the child uses to speak over radios and telephones. Trapped together, Rose taunts the Doctor that – unlike Jack – he cannot dance. Before the Doctor can prove that he can, the pair of them are teleported to Jack's Chula warship where the Doctor is intrigued by the nanogenes. Jack reveals that he is a former Time



Agent who had two years of his memories stolen by his employers.

Nancy breaks into the cordoned area at the station and is soon caught by the guards and imprisoned in a hut with an ill soldier called Jenkins who is clearly infected. The Doctor, Rose and Jack arrive at the crash site just as Algy – the officer in charge and a colleague of Jack's – also collapses with the now airborne infection. Nancy is rescued and the group look at the Chula capsule. The child now guides all those it has infected to the crash site and the patients swarm out of the hospital, joining the infected soldiers.

As Rose and Nancy patch up the wire fencing, Rose tells Nancy that she will win the war. The Doctor realises that inside the Chula capsule were nanogenes; the first life-form they encountered on Earth was the dead form of the gas-masked Jamie, and they have used this as their blueprint to rebuild all other humans in



the same way that they would heal Chula warriors and summon them back into action. With a German bomb about to fall, Jack teleports away to safety.

The child enters the compound, asking for its mummy, and the Doctor realises the truth; Nancy is in fact Jamie's mother. He urges Nancy to embrace her son, and as they do the nanogenes receive the correct DNA information

to cure the boy. The German bomb is grabbed by a beam from Jack's ship, and flown away from the site. The Doctor reprograms the nanogenes to cure the infected people and deactivate.

On board his ship, Jack finds that he is unable to dispose of the exploding bomb – but is rescued when the TARDIS materialises. Once inside, he watches as the Doctor dances with Rose.

PRODUCTION

Fri 17 Dec 04 Unit Q2, Newport: Outside Big Ben; Above Crash Site
Sat 18 Dec 04 Unit Q2: Greenscreen; Against Blacks
Tue 04 Jan 05 Cardiff Royal Infirmary, Cardiff (Store Room)
Wed 05 Jan 05 Cardiff Royal Infirmary (Store Room/Hospital Ward (2))
Thu 06 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2)/Hospital Corridor)
Fri 07 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2))
Sun 09 Jan 05 Alley off Womanby Street, Cardiff (London Alley Way)
Mon 10 Jan 05 Headlands School, St Augustine's Road, Penarth: Ground Floor (Darkened Corridor/Drinking Den); Alley off Womanby Street (London Alley Way)
Tue 11 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2)/Hospital Corridor/Hospital Top Floor Corridor/Hospital Long Corridor/Hospital Ward (1))
Wed 12 Jan 05 Cardiff Royal Infirmary (Hospital Corridor/Hospital Long Corridor/Hospital Ward (3)/Hospital Ward (1)/Outside Door to Child's Bedroom/Child's Bedroom)

Thu 13 Jan 05 Cardiff Royal Infirmary (Child's Bedroom)
Fri 14 Jan 05 Cardiff Royal Infirmary (Child's Bedroom/Corridor Outside Child's Bedroom/Hospital Ward (3)/Outside Store Room Door)
Mon 17 Jan 05 RAF St Athan Aircraft Hangar (Ext Above Crash Site/Ext False Roof); RAF St Athan (Ext Night Sky)
Tue 18 Jan 05 Unit Q2: Cock Pit Jack's Ship
Wed 19 Jan 05 Unit Q2: Cock Pit Jack's Ship; Outside Big Ben
Thu 20 Jan 05 Unit Q2: Int/Ext Cock Pit Jack's Ship; TARDIS
Fri 21 Jan 05 Vale of Glamorgan Railway Ltd, Plymouth Road, Barry Island (Wasteland/Crash Site Enclosure)
Sun 23 Jan 05 Vale of Glamorgan Railway Ltd (Wasteland - Nancy's Food Store/Crash Site Enclosure/Int Shed Crash Site/Outside Big Ben)
Mon 24 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure/Fence)
Tue 25 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure)
Wed 26 Jan 05 Vale of Glamorgan Railway Ltd (Wasteland/Crash Site Enclosure)

Thu 27 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure/Int Shed Crash Site)
Fri 28 Jan 05 Bargoed Street, Grange Town (Front of House/Passages/Garden with Shelter)
Mon 31 Jan 05 Unit Q2: Hallway; Kitchen
Mon 07 Feb 05 Unit Q2: Dining Room; Hospital Wall; Hallway; TARDIS
Tue 08 Feb 05 Glamorgan House, College Road, Cardiff (Balcony)
Tue 08 - Wed 09 Feb 05 Model Unit Stage, Park Western, Kendal Avenue: Barrage Balloon, Blitz Explosions, Matte Model
Wed 09 Feb 05 Unit Q2: Dining Room; Hallway; insert shots
Fri 11 Feb 05 Unit Q2: Kitchen; Dining Room
Fri 25 Feb 05 Unit Q2: Outhouse/Den

RADIO TIMES

Sat 21 May 05 *The Empty Child*: At the height of the Blitz, Rose meets the dashing Captain Jack Harkness.

Sat 28 May 05 *The Doctor Dances*: A zombie army is on the march as plague spreads through wartime London.

Fact File

Episodes 9 and 10 were originally outlined by Russell T Davies under the titles *World War II* and *Captain Jax*. This was a two-part story set during the Blitz and concerned a ghost story of a child-like scavenger creature seen by the homeless urchins of London who lived on the bombsites. Captain Jack Harkness was revealed to be a futuristic soldier, Captain Jax, sent to hunt down the child-creature.

The two-parter was allocated to Steven Moffat, a Paisley-born writer best known for his award-winning BBC2 sitcom *Coupling*. Moffat had developed and written the series *Press Gang* and contributed to series like *Murder Most Horrid* as well as writing *Joking Apart* and *Chalk*. As devotee of *Doctor Who*, he had also written a short story for the *Decalog 3* anthology published by Virgin in July 1996, and wrote *Doctor Who* and the *Curse of Fatal Death* for BBC1's *Comic Relief* in February 1999.

On hearing about the series being relaunched in September 2003, Moffat sent Davies an e-mail congratulating him on getting the series relaunched; he received a reply from Davies saying that if more than six episodes were to be made, then Moffat would be asked to work on it. As Moffat was preparing to attend the Comedy Awards (where he won an award for *Coupling*) on Wednesday 10 December 2003, he was contacted by his agent and offered the opportunity to write on *Doctor Who*.

Having completed his new scripts for *Coupling*, Moffat embarked upon his two-part story, with drafts available from the summer following a first script meeting on Thursday 22 April. Moffat did not feel reigned in by the production team. Used to writing for his own series formats, Moffat found it difficult at times to adjust to one prescribed by others, but was very much in agreement over the approach taken by the production team.

The name of the alien race, the Chula, came from the name of the Indian restaurant where Moffat, Mark Gatiss, Paul Cornell and Robert Shearman enjoyed a meal to celebrate their commissions on Friday 27 February; the group thought it would be fun to sneak the name of the establishment into the series. The following Monday, a somewhat inebriated Moffat pitched his story to Davies during a meal between key production team members at a Chinese restaurant. The next day, Davies e-mailed to Moffat to say that he wasn't too keen on the pitch and would like to meet up to discuss a different narrative. As the two-part story started to develop, the original drafts had an apparently mute older man helping Nancy and the kids; at the end of the adventure he was revealed to be Jamie's father – and speaks in German, hence the reason for Nancy's disgrace.

As early as June, casting got underway on the role of Captain Jack. Julie Gardner had been impressed by a performance in a West End musical given by John Barrowman and he was the only actor

considered for the role. Born in Glasgow and raised in Illinois, Barrowman was familiar with the series and keen to take the part. Before he began work on the series, he completed his run in *Anything Goes* and then did a stint in *Chicago*; he briefly discussed his role as Captain Jack with Richard Bacon during an interview on Radio 5 Live on Sunday 22 August 2004.

In August, it was planned that the story would form a stand-alone Block Four in production. The scripts were redrafted during September, and in the autumn director James Hawes – who had worked on *Holby City* and *Sea of Souls* – had been asked by Phil Collinson to handle the two episodes.

Doctor Who Confidential covered the tone meeting for the episode held in a BBC Cardiff meeting room on Thursday 11 November 2004. At the tone meeting,



Davies felt that the key word for the story was "romantic"; this helped shape the nostalgic rather than realistic view of the Second World War depicted in the finished programme. Hawes realised that he would be treading a fine line between creating something that could be too terrifying for some members of a family audience, but also something that didn't look ridiculous. Having studied a number of old movies and television shows, Hawes decided to go for a *film noir* feel to his episodes.

Shooting scripts for Episode 9 *The Empty Child* and Episode 10 *The Doctor Dances* were prepared on Friday 10 December. The Doctor's psychic paper first seen in *The End of the World* appeared again, this time giving his alias as "Dr John Smith, Ministry of Asteroids"; Dr John Smith was an alias first given to the Doctor in the 1968 story *The Wheel in Space* and later used as his UNIT cover at the end of the 1970 story *Spearhead from Space*. Rose's comment "Not very Spock" about the Doctor not scanning for alien technology referred to Mr Spock, the science officer of the USS *Enterprise* in the world-famous 1960s American SF series *Star Trek*.

The look of the Drinking Den was partly



inspired by Dennis Potter's 1986 BBC serial *The Singing Detective* which had wartime night-club sequences. As with the 1981 *Doctor Who* serial *Logopolis*, it was shown that there was a telephone behind the sign on the front of the TARDIS, as with a real police box. Jack was partially described as resembling the character Dan Dare, the square-jawed pilot of the future whose strip debuted in the *Eagle* comic in 1950, while the cockpit of his ship drew upon the imagery of wartime planes and 1977 science-fiction film *Star Wars*. The script originally included more dialogue between Rose and Jack on their first meeting. Moffat specified that the couple danced to *Moonlight Serenade*, a 1935 composition by Glenn Miller which he famously recorded in April 1939.

When it was decided to record the hospital scenes at the same location seen as Albion Hospital in *Aliens of London*, this was written into the stage directions. In the scene where Rose introduced the Doctor to Jack, the dialogue played with the series title of *Doctor Who* and the convention of the character being called "the Doctor". Originally Moffat took the joke much further, finding a logical reason to have the Doctor say "I'd rather have 'Doctor Who' than *Star Trek*!" but this was later cut.

In the script for *The Doctor Dances*, the dialogue contained references to the volcanic eruption of Vesuvius at Pompeii in 79AD. The script now generally referred to the infected patients as "GAS MASK people". The material with the Doctor and Jack discussing their differing sonic devices was designed to reflect the sexual competitiveness of the characters when impressing Rose. For the first time, the Doctor was being threatened by another guy, although as Moffat pointed out he was in love with Rose. The Store Room scene had Rose referring back to the first episode of the series with regards the Doctor blowing up her job. The dancing references throughout the serial were Moffat's euphemism for sex, and allowed a build-up of sexual tension.

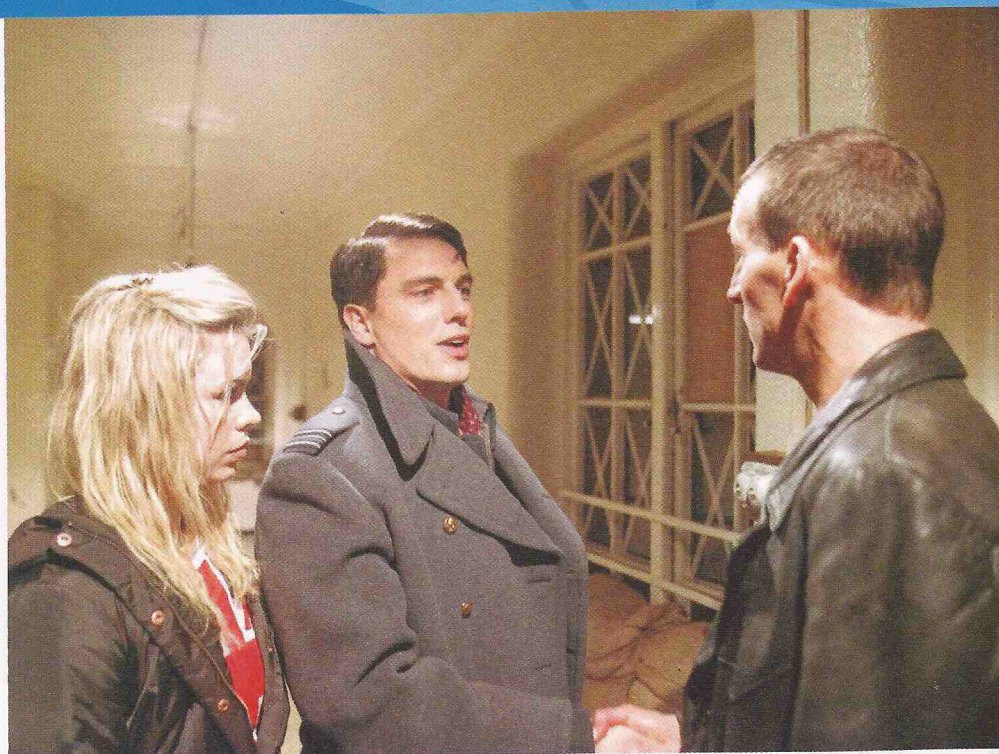
Top: Rose gets swept off her feet – and that's before she meets Captain Jack Harkness!

Above: Doctor Constantine (Richard Wilson) tells the Doctor how the plague has affected his hospital.

Previous page: The nanites restore Jamie to life...



EPISODES 9 & 10 *The Empty Child/The Doctor Dances*



The Doctor's dialogue about Jack being a product of the fifty-first century when humanity spread across the universe tied in with a reference in the 1977 serial *The Invisible Enemy* to the year 5000AD being at the time of the Great Break Out. As with Gatiss' *The Unquiet Dead*, it also tied in with references in *The Talons of Weng-Chiang*. After Nancy's release, there was a long scene which showed Rose's reaction to the Doctor comforting another woman which was deleted before production began.

In the climax, the Doctor originally vented his anger on Jack: "Harmless? Your species, as we know it, is gonna be extinct any second now and you tell me harmless? Is this some new kinda harmless, hasn't hot to me yet? Did I miss a memo? Harmless?" There was also originally dialogue between Rose and the Doctor in which they recalled events in *Dalek*. The Doctor's parting comments to Constantine about the Welfare State referred to the government attitude to fighting the evils of society (squalor, ignorance, disease, etc.) as proposed in William Beveridge's report in 1942 and adopted from 1945 through to the 1970s. At the end of the episode, it was specified that the Doctor danced to Glenn Miller's recording of his signature tune *In the Mood*, a late 1920s composition from Red Garland and Andy Razaf which topped the charts in 1940.

On Monday 13 December, Billie Piper was fitted for the harness that she would need to wear in *The Empty Child* by stunt arranger Lee Sheward. After recording completed on Tuesday 14 December, most of the cast were released for Christmas. Recording on the episodes started on Friday 17 at Unit Q2, covering various greenscreen and shots against blacks for the story. This was John Barrowman's first recording for the series, but since he was not available the following morning he also recorded all his dialogue for Jack's

conversation with Rose when he rescued her in Episode 9; as such, the scheduling eased the newcomer into the series and allowed him time to bond with Piper and set up Jack's character in a key sequence. Alena-Berk was on hand to supervise their dance to *Moonlight Serenade*.

The final recording day before the Christmas break was Saturday 18 December and focused on effects shots at Unit Q2 with only Piper and her stunt double, Kim McGarrity, required; this material was supervised by stunt arranger Paul Heasman who had been a walk on in serials such as *Kinda* (1982), worked as a stuntman on stories like *Mawdryn Undead* (1983) and was stunt supervisor on serials since *Silver Nemesis* (1988).

In Blue page rewrites to *The Empty Child* on Wednesday 22 December, the

Above: "A pleasure to meet you Mr Spock!"

Below: The dead of Albion hospital begin to stir...



Doctor's comment about travelling for "seven hundred years" became "nine hundred years". The Doctor's meeting with the urchins was rewritten to add the suspicions that the Doctor was a policeman, and dialogue about the experiences of Alf and Ernie while dropping some of Nancy's speeches. The start of the scene on the railway bridge was redrafted to add more debate between the Doctor and Nancy about the importance of names. The scene between the Doctor and Constantine was shortened to remove comments about the authorities.

The Doctor Dances underwent Pink page rewrites the same day. Minor changes were made to the second scene in the child's hospital room, and some dialogue was deleted between the three main characters after they fell into the new hospital ward. The scene between the Doctor and Rose while trapped in the Store Room was altered to add the Doctor setting up the resonance pattern in the concrete and altered the dialogue of him evading dancing. Material of Nancy being captured by the soldiers was reworked, and extensive changes were made to a key property of the cylinder in the pit. Some dialogue between the Doctor and Rose on the crash site was dropped. A new scene of Rose and Nancy mending the barbed wire was added. The climax was also reworked and resequenced, with the Doctor's wrath at Jack removed and replaced by his irritation.

After the New Year break, work resumed on Tuesday 4 December 2005 with Eccleston, Piper and Barrowman at the Cardiff Royal Infirmary where sequences for Episodes 1 and 4 had been recorded during the summer and autumn. On Wednesday 5, guest star Richard Wilson who was playing Dr Constantine also pre-recorded his dialogue for the tape recording of Constantine talking to the child. On Thursday 6, Mike Smith doubled for Wilson as the gas-masked Constantine in some shots, although Wilson was fitted with a prosthetic gas mask from Millennium Effects. Recording was attended by a crew from *Doctor Who Confidential*. Busy with other projects, Wilson was then absent from recording on Friday 7 and doubled by the masked Mike Smith. One of the patient extras, Phil Sutton, was fitted with a prosthetic gas mask for the scene where Rose studied a victim at the start of Episode 10. To avoid clichés from zombie films, Hawes decided not to have the Gas Mask creatures walking with their arms outstretched.

Location recording resumed near the Millennium Stadium in Cardiff at 4pm on Sunday 9 January. The two ends of Womanby Street were sealed off and material was recorded opposite the Gatekeeper pub. Luke Perry stood in as the Empty Child for the shots of the boy on the roof top. Piper then had a day off while Eccleston recorded from 3pm through to 2am on Monday 10; this took the unit back to the Headlands School on Saint Augustine's Road in Penarth where much of *The Unquiet Dead* had been

recorded in autumn 2004 and where the drinking den set had been constructed in the basement. Four musicians were hired for this scene to perform *It Had To Be You* (a 1924 composition by Gus Khan and Isham Jones) as backing for singer Kate Harvey. With this material completed, Eccleston then returned to Womanby Street; the cat found by the Doctor was provided by Martin Winfield of Rockwood Animals.

Tuesday 11 January saw the three stars back at the Cardiff Royal Infirmary for work from 2pm. It was hoped to record part of the scene with the trio falling through the floor in Episode 10 as supervised by Heasman, but the bulk of this work was put back to the following day. Thursday 13 used a second camera to cover the scenes inside the Child's Bedroom in the hospital, along with another close-up of a gas mask victim, this time with Chris Jones wearing the prosthetic for a shot in Episode 9.

By now, recording the following week was scheduled to allow for simultaneous production – or “double banking” – with Episode 11 which would be recording from Wednesday 19 January. Work on Friday 14 included a shot on the second floor for the stunt fall through to the lower ward supervised by Sheward and performed by Jamie Edgell, Kim McGarrity and Tony Lucken as the Doctor, Rose and Jack respectively. The crew moved outside to where the “Albion Hospital” sign from *Aliens of London* had been remounted.

To get the space required to complete the shots of Rose hanging from the balloon, the crew recorded in an air craft hangar at RAF St Athan, the home of the Defence Aircraft Repair Agency, in the Vale of Glamorgan on Monday 17 January. Of the regular cast, only Piper and Barrowman were required, with McGarrity again doubling for Piper in the shot where Rose fell from the rope. Earlier in the day Piper phoned into *Radio Aid* to help support the fund-raising appeal for the tsunami disaster which had occurred over Christmas; during her call she confirmed that *Doctor Who* would be broadcasting from the end of March. Two cameras were used again on this day for the demanding scenes which saw both Piper and McGarrity being suspended by wires from the top of a very tall crane.

Tuesday 18 January saw the three stars back at Unit Q2. At 9pm, BBC publicity arranged a photoshoot for Eccleston and Piper to take place on the TARDIS set. These images were later used as the basis for the publicity poster campaign and the *Radio Times* front cover. *Doctor Who Confidential* covered the setting up of Captain Jack's ship at the Newport Studio and spoke to both Barrowman and Hawes. Wednesday 19 was then the day shared with Episode 11; as such, Eccleston worked on location with the main unit, while at 4pm at Unit Q2, a replacement camera crew recorded scenes between Rose and Jack. Work began at 1pm on Thursday 20 January which was scheduled to cover the TARDIS scenes. The first of these saw Altena-Berk supervising the Doctor and Rose dancing to *In the Mood*. *Doctor Who Confidential* were again



present to cover the work on Jack's ship, while Clare Jones of BBCi recorded material on the TARDIS set for the *Doctor Who* website's TARDIS tour feature.

Friday 21 January saw recording start at 4pm at another major location on the story. This was the Vale of Glamorgan Railway, a standard gauge rail preservation organisation on Barry Island which had been opened in 1997; of the regulars, only Eccleston was required. Work began again with all three regulars at the railway at 4pm on Sunday 23 January. Work for the remainder of the week began on location at 4.30pm. Work on Wednesday 26 saw the team rejoined by both Richard Wilson but also the *Doctor Who Confidential* team which covered the cold night's work. This was the climax of the story with bomb explosions detonated by Any Effects during the evening with three cameras employed on the shoot. During work on these final scenes, Moffat was asked to make appropriate cuts when the episode was running over, and material relating to the Doctor's plan to destroy the nanogenes using the German bomb were omitted. The only remnant of this discarded plot was the Doctor's line “Change of plan, we don't need the bomb,” which was mistakenly left in. Due to lack of time, the closing dialogue between Rose and the Doctor at the crash site was all moved into a new scene set inside the TARDIS.

Eccleston and Barrowman were not required for work which began at 5pm on Thursday 27, and their characters were played by doubles in long-shot while Eccleston attended the Holocaust Memorial Service in London to mark 60 years since the liberation of Auschwitz.

Representatives of BBC Worldwide visited recording at the station that evening along with staff and their families from the railway station since this was the last night the venue was being used by the BBC Wales crew. The following evening, recording began at 4.30pm at Bargoed Street in Grangetown for all the scenes set at the front and rear garden of the Lloyds' home. Luke Perry, who had doubled as the Empty Child in earlier scenes, now played the Lloyds' son. In the meantime, the *Doctor Who Confidential* team covered Barry Station being de-rigged by the crew.

Taping on Monday 31 January took place back at Unit Q2, with Russell T Davies present and being recorded by a BBC Four documentary crew for *Russell T Davies – Unscripted*. In the hallway scene, the Doctor's response to the cries of the child outside the door was originally “Nobody here but us kids”; this was changed in reference to the tune *Ain't Nobody Here But Us Chickens*, a song by Alex Kramer and Joan Whitney, and performed by the Louis Jordan orchestra in 1947.

There was then a gap of a week while work proceeded on Episode 11 with the other crew. Very late in production, *The Doctor Dances* was found to under-run. Script editor Helen Raynor contacted Moffat – who was in Australia where his wife was producing a new series with Rob Brydon – and asked for an extra scene which would only feature the children and minimal props. Moffat duly wrote the scene in the urchins' hideout with the possessed typewriter and Nancy telling Ernie, Jim and the others they would have to fend for themselves.

When work on Block Four resumed it was Monday 7 February, including the previously deferred scenes on the standing TARDIS set, with Eccleston suggesting that Rose could help fly the TARDIS when console explodes in the pre-credits. Also present were Menna Richards (Controller of BBC Wales), Pat Loughrey (Director Nation and Regions) and executive producer Julie Gardner, plus Malcolm Prince recording interviews for *Radio 2's Project: Who?* and Benjamin Cook from *Doctor Who Magazine*. While the main unit worked on Episode 11 on Tuesday 8

Top: Nancy looks after the homeless kids of London.

Above: The Doctor shows off his moves...

Below: Once more around the dance floor! The Doctor saves the last dance for Rose.



EPISODES 9 & 10 *The Empty Child/The Doctor Dances*

February, a second unit helmed by Hawes recorded the Balcony scene with Jack and Algy at Glamorgan House on King Edward VII Avenue in Cardiff (which had been used extensively in the recording for *Boom Town*) at 5pm, with a green screen to allow the London skyline to be keyed in. Barrowman recorded this material after completing his work for the day on Episode 11. Wednesday 9 February saw *Doctor Who Confidential* covering the scenes with Eccleston and the child actors on the Dining Room and Hallway sets. Piper was not required on this day, and was thus able to attend the Brit Awards at Earl's Court in London. After Thursday 10 was spent on Episode 11, scenes on the Kitchen and Dining Room sets were taped at Unit Q2 on Friday 11 while a second unit worked with the stars on location for Episode 11. It was planned to conclude with an extra scene set in the children's den for Episode 10, but this was deferred to Friday 25 February.

Hawes had some fears that his edit of the story might require additional cuts for a pre-watershed slot, but was delighted to hear in March that this would not be the case. Additional dialogue recording took place on Tuesday 12 April. A few minor trims were made to *The Empty Child*. Deleted material included Rose being unable to see on entering Jack's ship, Nancy addressing the urchins before the



meal (part of which appeared in *Doctor Who Confidential: Special Effects*), comments from Ernie about the police, Nancy talking to the Doctor on the bridge and part of the Doctor discussing the gas-masked patients with Constantine. Cuts to *The Doctor Dances* were also minimal. On Jack's ship, some of the dialogue about the nanogenes was dropped, along with exchanges between Nancy and Jenkins in the hut, the Doctor making a comment about the instinct of little boys, and part of

Above: Rose watches as the nanites go about their work...

Below: "Are you my mummy?"

Nancy's speech to her son in which she feared that God had punished her.

On Thursday 21 April, the *Doctor Who Confidential* team recorded material about effects at The Mill and interviewed Moffat about his episode. On Tuesday 17 May, *The Empty Child* was previewed at the Imperial War Museum to tie in with an exhibition about children during the war. Because of complaints concerning the trailer for *World War Three* destroying the cliff-hanger of *Aliens of London* when broadcast on BBC One, *The Empty Child* was edited so that the trailer for *The Doctor Dances* followed after the credits.

The story was launched in the *Radio Times* by the one-page article 'Dreams and nightmares' by Nick Griffiths which was an interview with Barrowman. As usual, the series was selected in Today's Choices by Mark Braxton. The episode was scheduled at the earlier time of 6.30pm to allow for live coverage of the Eurovision Song Contest at 8pm on BBC One. BBC continuity broadcast a warning over the closing credits for *The Empty Child*, allowing viewers to look away from the upcoming trailer. To promote *The Doctor Dances* in the *Radio Times*, Griffiths interviewed Moffat for a one-page article entitled 'To be continued...' Mark Braxton again selected the show as one of Today's Choices; a shot of the Doctor with Constantine appeared with the listing.

THE EMPTY CHILD THE DOCTOR DANCES by Steven Moffat

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with Kate Harvey *Nightclub Singer* [1], Albert Valentine *The Child*, Florence Hoath *Nancy*, Cheryl Ferguson *Mrs Lloyd*, Damian Samuels *Mr Lloyd*, John Barrowman *Jack Harkness**, Robert Hands *Algy*, Joseph Tremain *Jim*, Jordan Murphy *Ernie*, Brandon Miller *Alf* [1], Richard Wilson *Dr Constantine*, Noah Johnson *Voice of The Empty Child*, Dian Perry *Computer Voice*, Luke Perry *Timothy Lloyd* [2]**, Martin Hodgson *Jenkins* [2], Vilma Hollingbury *Mrs Harcourt* [2].
* Credited as *Jack* on *The Doctor Dances*.
** Also *The Empty Child*, uncredited.

UNCREDITED: Luke Perry *Double for The Empty Child*; John Martin *Pianist*; Frazer Lawson *Drummer*; Colin Lewis *Double Bass Player*; Eric Clarke *Tenor Sax Player*; Paul Newbolt *Barman*; Jeff Jones, John Jenner, John Ninnis, Paulo Scaglioni, Phil May, Saul Murphy, Steve Lloyd, Paul Battenbough, Barrie Wharmby, Richard Crutchley, Matthew John Walker, Emma Dwyer, Helen Irving, Lynne Beddoe, Marianne Hemming, Sheila Jones, Stevie Ann Beddoe, Zoe Marie Morris *Drinkers*; Kim McGarrity *Stunt Double for Rose Tyler*; TBA *5 Officers/Bar Steward*; David Pursey *Urchin*; Laura Flook, Levi Cavelli, Jessica Grey, Ryan Conway, Chris Conway *Kids*; Jason Weeks, Philip Rattray, Leighton Haberfield, Alan White, Paul Burke, Nigel Ash *Soldiers*; Alan Sula, Roderick Mair *Doctors*; Pat Crimmins, Rachel Chambers *Nurses*; Dai Murphy *Porter*; Slim David, Phil Sutton, Nerys

Jones, Anthony Davies, John Lewis, Chris Jones, Lee Griffiths, Gwylim Jones, Ellen Jenkins, Clive Taylor, Victoria George, Sharon Little, Patricia Atsila, Hilary Morris *Patients*; Lowri Izzard, Mari Izzard *Twins*; Dennis Williams, Pat Ward *Patients*; Chris Jones *Gas Mask Creature*; Mike Smith *Double for Doctor Constantine*; Tony Lucken *Stunt Double for Captain Jack*; James Edgell *Stunt Double for The Doctor*; Paul Newbolt *Double for The Doctor*; Unknown *Double for Jack Harkness*; Vernon Keeble-Watson, Jane Hunt, Paul Gannev, Wendi Sheard, Nicholas Wilkes, Hannah Welch *Additional Dialogue Recording*; Anna Jones, Lisa Zahra Jauzdani, Nia Collier *Unknown*; Karl Ackerman, Lucy Lutman *Stand Ins*.*
* Not in finished programme.

CREDITS: Written by Steven Moffat. Produced by Phil Collinson. Directed by James Hawes. 1st Assistant Director Jon Older [and Dan Mumford, uncredited]. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dan Mumford [and Dafydd Parry, Nick Britz and Anna Evans, uncredited]. Location Manager Llyr Morris [and Clive Evans, uncredited]. Unit Manager Justin Gyphion. Production Co-ordinator Jess van Niekerk. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Non Eleri Hughes. Script Editor Helen Raynor. Camera Operator Martin Stephens [also Joss Lowe, Julian Morson and Paul Lang, uncredited]. Focus Puller Mark Isaac [also

Terry Bartlett and Steve Wallace, uncredited]. Grip John Robinson [and Dai Hopkins, uncredited]. Boom Operator Damian Richardson [and Peter Eusebe, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward

[and Paul Heasman, uncredited]. Stunt Performer Kim McGarrity. Art Department Co-ordinator Gwenllian Llwyd. Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Liz Griffiths. Supervising Art Director Stephen Nicholas. Standby Art Director Arwel Jones. Property Master Adrian Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard, Trystan Howell. Graphic Artist Jenny Bowers.

Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artists Claire Pritchard, Steve Williams. Casting Associate Kirsty Robertson. Assistant

Editors Ceres Doyle, Jamie Adams. Post Production Supervisor Marie Brown. 2D VFX Artists David Bowman, Alberto Montanes [1], Astrid Busser-Casas, Jennifer Herbert, Simon C Holden, Sam Bennett [1], Michael Harrison, Bronwyn Edwards [2]. 3D VFX Artists Andy Howell, Matt McKinney, Jean-Claude Deguara [1], Paul Burton [1], Chris Petts, Nicolas Hernandez, Nick Webber [1], Mark Wallman [2]. Digital Matte Painter Alexander Fort. On Line Editors Matthew Clarke, Zoe Cassey. Colourist Jamie Wilkinson. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson [also Rhydian Yeoman and John Rodda, uncredited]. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Special Effects Any Effects. Visual Effects The Mill. Prosthetics Millennium Effects. Visual FX Producer Will Cohen. Editor Liana del Giudice. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC [also Peter Thornton, Geoff Harrison and John Daly, uncredited]. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>The Empty Child</i>	21 May 2005	6.30pm-7.10pm	41'45"	7.1M (21st)
<i>The Doctor Dances</i>	28 May 2005	7.00pm-7.45pm	42'45"	6.9M (18th)

REPEAT BROADCAST

<i>The Empty Child</i>	21 May 2005*	0.20am-1.05am	41'45"	0.2M
<i>The Empty Child</i>	22 May 2005*	7.15pm-8.00pm	41'45"	0.8M
<i>The Doctor Dances</i>	29 May 2005*	0.15am-1.00am	42'45"	0.2M
<i>The Doctor Dances</i>	29 May 2005*	7.00pm-7.45pm	42'45"	0.5M

*Broadcast on BBC Three

"Doesn't it get noticed?"

In Cardiff's Millennium Centre Square, the Doctor explains about the TARDIS' appearance and its defective chameleon circuit.

CAPTAIN JACK: Why don't you just fix the circuit?

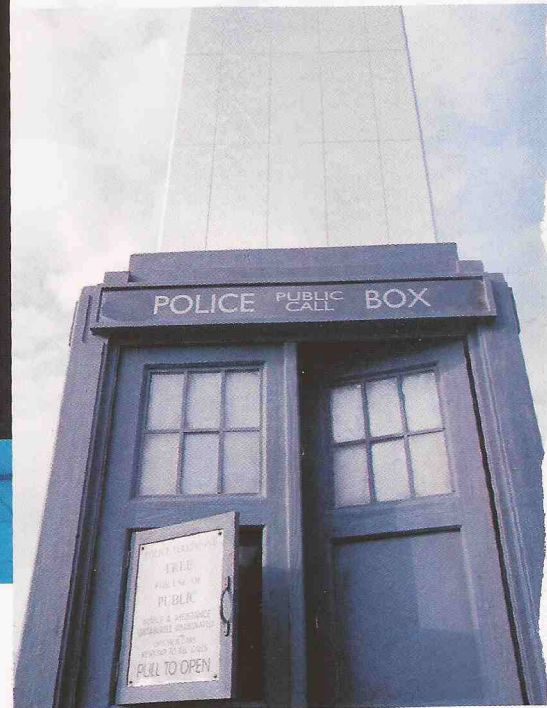
THE DOCTOR: I like it! Don't you?

ROSE: I love it.

MICKEY: But that's what I mean – there's no police boxes any more, so doesn't it get noticed?

THE DOCTOR: Ricky, let me tell you something about the human race. You put a mysterious blue box slap bang in the middle of town. What do they do? Walk past it. Now stop your nagging, let's go and explore.

From *Boom Town* by Russell T Davies



ship's systems as it will allow them to refuel faster from the rift. As the group waits, Rose and Mickey head off for an evening out together. 'Margaret' makes a last request: dinner with the Doctor at a restaurant she has become fond of. The Doctor agrees, and over the meal with Blon Fel Fotch Pasameer-Day Slitheen, he listens as the Raxacoricofallapatorian claims that she has changed her ways. Meanwhile, Mickey claims that he is now going out with Trisha Delaney, but Rose realises this isn't true; Mickey will still wait for her, even though she has abandoned him.

Suddenly, a tremor hits the city. Rose makes for the TARDIS, leaving Mickey behind. The Doctor and 'Margaret' arrive as lightning streaks from the sky into the police box; the rift is opening. Inside Jack says that the extrapolator went crazy – which is as 'Margaret' planned. The Slitheen threatens Rose's life and is about to depart on her energised extrapolator when part of the TARDIS console opens and she looks into the heart of the timeship. In a state of grace, she says "Thank you" and reverts to an egg; she can live her life over again and this time make the right choices.

The Doctor and Jack shut down the TARDIS, saving the city. Rose goes looking for Mickey, but he does not want to be found. Upset, she returns to the fully-powered TARDIS which is about to leave for Raxacoricofallapatorius.

Boom Town

When nuclear adviser Mr Cleaver attempts to warn Cardiff's mayor – none other than 'Margaret Blaine' – about the dangers of a planned project which seems designed to destroy the city, he soon finds himself the latest victim of the Slitheen within her form...

Bringing Rose's passport as requested, Mickey Smith arrives at the TARDIS which is parked in the middle of the Millennium Centre in Cardiff and is amazed to meet Captain Jack Harkness. The Doctor's party explains that the TARDIS is refuelling for a couple of days, drawing upon the dimensional rift through the city. At a press conference for the Blaidd Drwg nuclear power station project, 'Margaret' becomes wary of the persistent questions of local journalist Cathy Salt about all the deaths connected with the scheme; however, on learning that Cathy is about to marry and is pregnant, she decides not to kill her.

The Doctor sees a newspaper carrying a photograph of 'Margaret' taken at the press conference. He, Rose, Mickey and Jack go to the town hall where 'Margaret' quickly attempts to escape from them, but even her personal teleport device – which she used to escape the missile impact in Downing Street – is no match for the Doctor's sonic screwdriver. The group soon discovers the Slitheen's plan; the new power plant would be sent into meltdown, open the rift, and in the Earth's resultant destruction 'Margaret' would use a tribophysical waveform macro-kinetic extrapolator to surf her way out into the solar system. The Doctor determines that they will take 'Margaret' home to Raxacoricofallapatorius – even though, as 'Margaret' says, she will face the death penalty for the crimes of her family.

'Margaret' is taken back to the TARDIS as a prisoner, and Jack wires the extrapolator into the

PRODUCTION

Wed 19 Jan 05 Bistro 10, Mermaid Quay, Cardiff Bay (Restaurant); Mermaid Quay, Cardiff Bay (Cardiff Bay)
Tue 01 Feb 05 Glamorgan House, College Road, Cardiff (Town Hall: Corridor 3, Corridor 4, Corridor 2); Mermaid Quay (Millennium Centre Square)
Wed 02 Feb 05 Glamorgan House (Ext/Int Town Hall: Entrance, Staircase, Corridor 2); Mermaid Quay (Cardiff

Bay/Millennium Centre Square)
Thu 03 Feb 05 Unit Q2, Newport: TARDIS
Fri 04 Feb 05 Glamorgan House (Ext Town Hall: Corridor 3, Corridor 2/Back of Town Hall/Ext/Int Lord Mayor's Office/Outer Office)
Sat 05 Feb 05 Unit Q2: TARDIS
Tue 08 Feb 05 Mermaid Quay (Millennium Centre Square/Bosphorus Restaurant/Cardiff Bay)
Thu 10 Feb 05 Unit Q2: TARDIS
Fri 11 Feb 05 Glamorgan House (Exhibition Room)
Mon 14 Feb 05 Glamorgan House

(Town Hall Corridor 1/Ladies Toilet)
Tue 15 Feb 05 Cardiff Railway Station, Cardiff (Cardiff Railway Station); Mermaid Quay (Millennium Centre Square/Cardiff Bay/Ext Bar)
Fri 18 Feb 05 Unit Q2: TARDIS

RADIO TIMES

Sat 04 Jun 05 *Boom Town*: The Doctor encounters an enemy he thought long since dead as a plan to build a nuclear power station conceals an alien plot to destroy the world.

Fact File

Russell T Davies' outline for Episode 11 was left very open and headed *The New Team*; it simply read "The Doctor, Rose and Jax. A small-scale adventure; character stuff". An earlier draft had been headed *Pompeii*, inspired by the BBC/Discovery Channel co-production docu-drama *Pompeii – The Last Day*, broadcast on Thursday 23 October 2003. Davies very much hoped that the award-winning Paul Abbott would be available to write this episode. The Lancashire-born writer had worked on *Coronation Street* and enjoyed success with series such as *Touching Evil*, *Clocking Off*, *Linda Green* and *State of Play*; Davies had also worked on *Touching Evil* and *Linda Green* and greatly admired Abbott's work. However, when Abbott was busy with other projects (notably *Shameless*), Davies himself took over the writing of Episode 11, aiming for a cheap entry to offset the big budget climax of the concluding two-parter.

During production of Episodes 4 and 5 in the summer of 2004, Davies was very impressed with the performance of Annette Badland in the role of the Slitheen posing as Margaret Blaine, and was disappointed that the character had so few lines across the adventure. The writer very much wanted to write further for the 'Margaret' Slitheen, and it was established that Badland would be available for certain days in January and February while she was also committed to the new series of the BBC One drama *Cutting It*. Originally it had been planned that Episodes 11 to 13 would be handled as a single production block, the projected Block Five, but now other plans would have to be made.

The main drive of the character-based episode was to investigate the Doctor's lifestyle as a travelling hero – and to examine the consequences of administering justice to his enemies, an aspect which the show had seldom directly tackled in the past. An objector to the notion of capital punishment, Davies wanted to explore the drama inherent in the Doctor taking one of his victims to face a death sentence. At one point, Davies considered the title *Dining with Monsters*, referring to the restaurant scene in which the Doctor eats a last meal with his defeated alien enemy whom he will deliver to death when returning her to her own people. This allowed the exploration of the Doctor's own actions, and to spotlight the victims of his behaviour; this was personified in the form of Mickey, whose blameless life had seen him reduced to being at the beck and call of Rose who had vanished into time and space with another man.

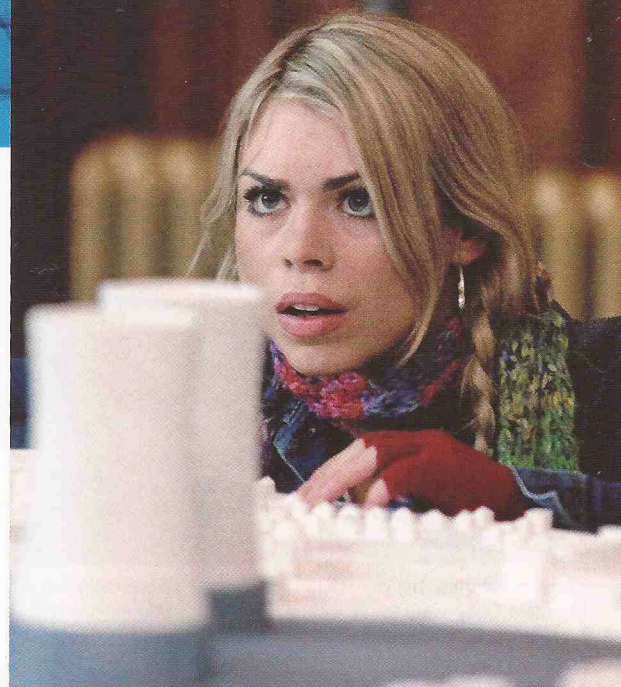
In terms of the setting, as a Welshman himself, Davies wanted to have a story set in present day Wales with the city of Cardiff (which had already appeared as 'London' in earlier episodes) actually featuring as Cardiff itself. This pleased Julie Gardner as it also allowed for some Welsh characters who could be cast from the local talent used by BBC Wales.

The Draft 1 script for Episode 11, *Boom Town*, was prepared on Friday 26 November and was very close indeed to the finished programme. As with Episodes 4 and 5, the Doctor was still calling Mickey "Ricky" and "Mickey the idiot". There was some additional dialogue between Rose and Mickey when they were reunited. Rose referred to visiting Platform One (from *The End of the World*) and also Grajick Major (changed to Justicia on broadcast, to tie in with the BBC book *The Monsters Inside* which would by then have been published) and the Glass Deserts of San Kaloon in unseen adventures. There was also dialogue about the rift beneath Cardiff sealed by Gwyneth in *The Unquiet Dead*. The script also allowed Davies to re-establish for viewers the original context and function of the police box shape which had been adopted by the TARDIS, referring to its chameleon circuit becoming faulty when it landed in the 1960s prior to the first episode of the series back in 1963. The dialogue from Cathy referred to Chernobyl in the Ukraine; this was the scene of the world's worst nuclear accident where a reactor at a power plant suffered a steam explosion leading to nuclear meltdown on Saturday 26 April 1986. The scene where the Doctor



saw the picture of Margaret in the paper was to have been set outside a bar. Originally Jack specified the four exits to be covered as north for the Doctor, south for himself, east for Rose and west for Mickey. The dialogue between Jack and Rose about the rift opening as they examined the model was slightly changed in the broadcast version, and the Doctor finally commented upon the phrase "Bad Wolf" which seemed to have dogged their travels – here in its Welsh form as "Blaid Drwg".

As Margaret talked to the Doctor at the restaurant, she made reference to Venom Grubs; this was how the Zarbi larvae guns seen in the 1965 serial *The Web Planet* had been described as in Bill Strutton's 1966 novelisation, *Doctor Who and the Zarbi*. Davies' script indicated that, if at all possible, the TARDIS should be revolving on the spot as the rift started to open. The Doctor commented how the TARDIS was



Above: Rose is appalled by Margaret's plans for a brighter future...

Opposite page: The TARDIS fetches up in twenty-first century Cardiff.

telepathic, as explained in the original series and to Rose in *The End of the World*. The closing scenes were slightly different; originally Mickey had left before Rose could attempt to find him.

Boom Town was the only episode of what was referred to as Block Five, and was ultimately helmed by director Joe Ahearne, who was already due to handle Episodes 12 and 13 and had impressed the team with his work on Block Three. This was good news for Christopher Eccleston and Billie Piper who were both delighted to work with Ahearne again.

The tone meeting for the episode took place at 5.15pm on Wednesday 12 January; this was held at Unit Q2. Recording on *Boom Town* began on Wednesday 19 January with an afternoon and evening schedule from 2pm. This first day was scheduled in isolation and concurrent with recording on Episodes 9 and 10 back at Unit Q2. The main crew worked on location at Mermaid Quay in Cardiff Bay to cover scenes between Eccleston and Badland. Bistro 10 was used for the restaurant where the pair dined, and which was fitted with a prop window from Alex Gurucharri of Any Effects which would shatter on cue; stunt artists Kim Garrity and George Cottle played the diners seated closest to the window. Unfortunately, the prop window did not carry the continuous 'Bistro 10' decals that the real windows sported.

There was then a gap in recording while work continued on Episodes 9 and 10. Work resumed at Glamorgan House on King Edward VII Avenue of Cathays Park, close to the Temple of Peace used extensively in *The End of the World* months earlier. This featured as the Town Hall for most of the production. Eccleston had a day off and for Noel Clark this was his first work on the show since the summer. Recording began with Jack's leap over the tea trolley for which Barrowman was doubled by Tony Lucken (as in *The Doctor Dances*) and Lucy Allen, who had worked on *The Unquiet Dead*, appeared as the tea lady. A similar stunt sequence was staged later in the afternoon for Rose running into the two secretaries; Piper was doubled by Kim McGarrity as with earlier episodes, while Sarah Franzl, who had worked on *The End of the World*, was one



of the secretaries. The crew then moved to Mermaid Quay again for an evening recording through to midnight. The TARDIS prop was placed in the Millennium Centre Square at the head of Plas Roald Dahl, an area used for summer open-air concerts.

Wednesday 2 February saw Eccleston and Badland join the cast for recording which began with the arrival of the Doctor's party at the Town Hall, and a pick-up on a shot of Rose in the Town Hall corridors. After that, the crew moved to Mermaid Quay for a night shoot, completing the scene of the Doctor removing the cuffs near the Salt Bar, and the Doctor, Rose and Margaret returning to the TARDIS, as well as Rose leaving the TARDIS to look for Mickey. It had originally been planned to take a photograph of Badland for the dummy edition of the *Western Mail*, but this was deferred. Recording was attended by Benjamin Cook of *DWM* who interviewed Barrowman, while Russell T Davies attended location work and participated in an interview with BBC Cymru's *Wales Today* at around 6.30pm; this was broadcast in a feature the following evening.

Recording at Unit Q2 on Thursday 3 February covered various TARDIS scenes;

Above: Cathy Salt (Mali Harries) tells Margaret (Annett Badland) of her concerns...



Below: Rose gives her second best friend in the universe a hug.



a shot of Clarke and Piper recorded on location was played back on the TARDIS monitor screen, and stunt co-ordinator Lee Sheward supervised Barrowman's fall onto the console. The *Wales Today* team interviewed production designer Edward Thomas at Q2, with the camera crew kept away from the standing TARDIS set which was still under wraps from the public. Friday 4 saw recording start again at 10am at Glamorgan House and included a photocall for Badland's newspaper shot, as well as Margaret's flight from her office in which stunt artist Tina Maskell doubled for Badland. Alan Ruscoe again donned one of the Slitheen costumes constructed for Episodes 4 and 5 by Millennium Effects. Appearing as Mr Cleaver in the pre-credit sequence was William Thomas who had played Martin in the 1988 story *Remembrance of the Daleks*. Recording continued into the weekend, with the TARDIS scenes performed on Saturday 5; Millennium again provided a right-handed Slitheen claw for Badland to wear.

The following week saw production split between Blocks Four and Five; the main unit worked on Episodes 9 and 10 on Monday 7 February, and recording resumed on *Boom Town* on Tuesday 8 with location material at Mermaid Quay from 11am, including the scene in the Bosphorus Turkish Restaurant where the Doctor spots the newspaper headline. Production was covered by Mark Barden who was preparing a *Doctor Who* press pack and interviewed Eccleston and Piper at 3.30pm. Also present for the day was a team from *Doctor Who Confidential* who recorded time lapse material and spoke to both Eccleston and Clarke. With this work complete, Barrowman left for make-up and costume changes so that he could record a scene for *The Empty Child* with

the second unit at Glamorgan House. The main unit remained at Mermaid Quay into the evening. Wednesday 9 was spent back at Unit Q2 on Episodes 9 and 10, and the remaining TARDIS scenes for *Boom Town* were recorded there on Thursday 10. The main unit then remained at Unit Q2 on Friday 11 to tape scenes for Episodes 9 and 10 which did not feature the regulars, while a second unit worked at Glamorgan House on *Boom Town*.

The regular cast were allowed a long weekend and were not required on Monday 14 February which focused on Badland's scenes. The final day of recording was on Tuesday 15 and required only Piper and Clarke; however, Piper was unwell and the crew recorded around her absence, using her stunt double in long shots. Clarke boarded a train from Newport to Cardiff at 12.30pm, and was recorded alighting on Platform 3 at 12.46pm. The crew then moved to Memorial Quay to record Mickey's arrival at the TARDIS, with Paul Battenbough standing in for Barrowman. Any Effects provided the neon signs which exploded, while Vehicles in Vision furnished the police car and ambulance for the closing scenes. The very last recording was close-ups of Jack as he opened the TARDIS door to Mickey; these were taped at Unit Q2 on Friday 18.

A preview screening of *Boom Town* was held at the Wales Millennium Centre, Cardiff, on Thursday 26 May 2005.

In the *Radio Times*, Nick Griffiths spoke to Davies about the episode in particular and the success of the series in general in the one-page article 'What's next, Doc?' Mark Braxton selected the programme for Today's Choices and a shot of the Doctor and Jack accompanied the programme listing. A couple of days before the episode aired, the BBC's Bad Wolf website went on line, showing the appearances of the phrase in the series so far.

BOOM TOWN by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose Tyler* with William Thomas *Mr Cleaver*, Annette Badland *Margaret*, John Barrowman *Captain Jack*, Noel Clarke *Mickey*, Mali Harries *Cathy*, Aled Pedrick *Idris Hopper*, Alan Ruscoe *Slitheen*.

UNCREDITED: Ben Cosgrove, Chris Rhys Williams, David Stokes, Dewi Llewellyn, Phil Williams, Phil Reston, Gary Fisher, Keith Fisher, Keith Watkins, Malcolm Kearny, Marc Jago, Mathew Davies, Mike Inch Richards, Paul Morgan, Robert Gareth Davies, Rob Turner, Roy Williams, Simon Weaver, Elenar Alsopp, Gemma Allerton, Grace O'leary, Christine Murray, Gill Callaghan, Gill Flower, Julie Sadler, Jeanne Rebane, Joanne Tucker, Julie Anne Brewer, Kim Angela Smith, Linda Margaret Ford, Lisa Manray, Maureen Lewis, Mary Cook, Melanie Fry, Nia Pendrell, Pamela Williams, Sandra Dowrick, Sharon Elizabeth Davies, Sheila Collins, Eluned Rose Lewis, Beryl Hearne, Iam Ball *Passengers/Passers-by*, Paul Battenbough *Double for Captain Jack*, Hayley Morris, Joanna Palmer, Karen Robinson, Ian Coather, Charyl Benuon,

Elizabeth Pettican *Dignitaries/Journo's/Waitresses*, Tina Maskell *Stunt Double for Margaret*, Tony Lucken *Stunt Double for Captain Jack*, Lucy Allen *Stunt Tea Lady*, Kim McGarrity *Stunt Double for Rose Tyler*, Sarah Franzl *Stunt Secretary*, Kirsty-Ann Green *Secretary*, Janice Prydderch Lloyd *Cleaner*, Janice Prydderch Lloyd, Kirsty-Ann Green, Rachel Smith, Steve Roberts, Dafydd Reynolds, Sioned Richards, Julia Pittard, Debra Pittard, Andrew Morgan John, Dominic Flowers *Passers-by*, Kim McGarrity, George Cottle *Stunt Diners*, Phil Horton, Phil Smith, Jeff Jones, Kelvin Barker *Policemen/Paramedics*, Kay-D Smith *Policewoman*.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Joe Ahearne. 1st Assistant Director Howard Arundel. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dan Mumford [also Daf Parry, Nick Britz and Rhys Summerhayes, uncredited]. Location Manager Gareth Lloyd. Unit Manager Lowri Thomas. Production Co-ordinator Jess van Niekerk. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Dorothy Friend. Script Editor Elwen Rowlands. Camera Operator Martin Stephens [and Joss Lowe, uncredited]. Focus Puller Mark

Isaac [also Steve Davies and Terry Bartlett, uncredited]. Grip John Robinson [also Dai Hopkins, uncredited]. Boom Operator Damian Richardson [also Peter Eusebe, Jon Thomas and Rhidian Yeoman, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Lee Sheward. Stunt Performers Kim McGarrity, George Cottle, Tina Maskell. Art Department Co-ordinator Gwenllian Llwyd. Concept Artist Bryan Hitch. Properties Buyer Joelle Rumbelow. Set Decorator Catherine Samuel.

Supervising Art Director Stephen Nicholas. Standby Art Director David Morrison. Property Master Adrian Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard, Trystan Howell. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up Artists Claire Pritchard, Steve Williams.

Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production Supervisor Marie Brown. 2D VFX Artists Simon C Holden, Jennifer Herbert, Astrid Busser-Casas. 3D VFX Artists Joel Moire, Matthew McKinney, Jean-Claude Deguara. On Line Editor Matthew Clarke. Colourist Paul Harrison. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Special Effects Any Effects, Visual Effects The Mill. Prosthetics Millennium Effects. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Editor Graham Walker. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>Boom Town</i>	4 June 2005	7.00pm-7.45pm	43'10"	7.7M (18th)

REPEAT BROADCAST

<i>Boom Town</i>	5 June 2005	0.20am-1.05am	43'10"*	0.2M
<i>Boom Town</i>	5 June 2005	7.00pm-7.45pm	43'10"*	0.5M

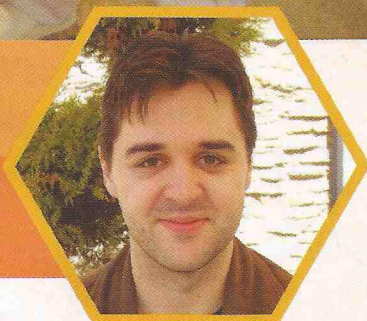
* Broadcast on BBC Three

THE ART OF DOCTOR WHO

INTERVIEW BY JASON ARNOPP



Matthew Savage *ON* Cassandra



You can tell that Matt Savage has been working on *Doctor Who*, as part of production designer Edward Thomas' team: he looks like he needs just a little more sleep!

Having previously toiled on the movies *Batman Begins* and *Thunderbirds*, the enthusiastic 25-year-old worked as a full-time concept designer on *Doctor Who* between June 2004 and March 2005. "It involved the day-to-day running of things in the art department," he explains. "Ed would delegate things for me to design. The first port of call is always the script. Ed will have a read-through and divvy up the design responsibilities. If there's a prop or a creature, you have to read the whole script to make sure you know what it has to do."

Matt contributed to some enduringly iconic

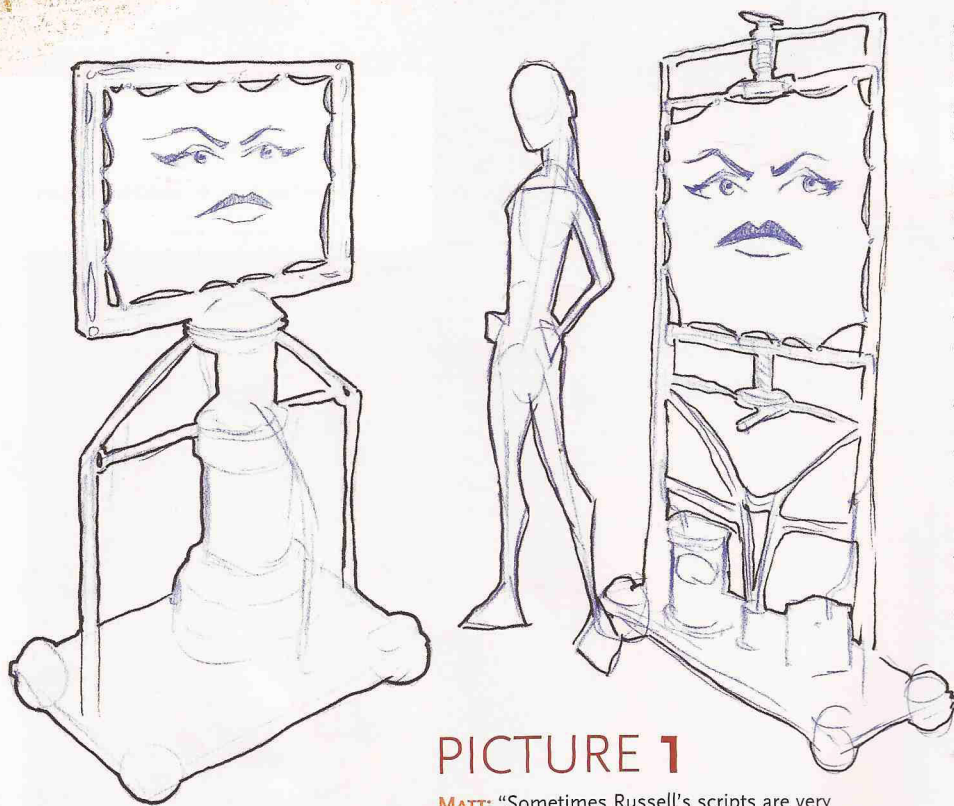
aspects of the new series, including the TARDIS and the new Dalek for Episode 6 and beyond, plus new creations such as Captain Jack's gun ("I'm really proud of that one – we really pushed to get to that finished design") and Platform One's exterior. Then there was the matter of bringing Russell T Davies' visions for a "bitchy trampoline" to fruition in *The End of the World*.

"Working on the Daleks was awesome," Matt marvels, "but Cassandra is brand new to *Doctor Who*, so it was great fun to help create something that hadn't existed before."

Sitting comfortably? Here's how to make your very own Cassandra at home. You may need some sticky-back plastic. And some human skin...

Above: Cassandra as she appeared on screen – a translucent CG effect by The Mill added onto an empty frame.

DOCTOR WHO		CASSANDRA IDEAS #1	
DRW BY: M. SAVAGE	DRW TITLE:	DATE DRAWN: 06/09/04	REF CODE: MS58
© 5°C CYMRU WALES 2004			



PICTURE 1

MATT: "Sometimes Russell's scripts are very nondescript, as with things like the TARDIS, because he wanted Ed to run wild. With Cassandra, though, his visual idea was already very honed down. He described her as being like a canvas, stretched over a frame, with the brain in the tank beneath and the eyes in the middle. I think he actually used the word 'trampoline' to describe her in the script. He knew exactly what he wanted, so our task was to realise that, over the course of various designs."

"As soon as you read a script, you want to start sketching. You start to see the episode in your head

straight away, even if the descriptions are vague. I literally sketch as I'm reading: I sketch on the script! **DWM** could maybe have printed the original page I sketched Cassandra on, but it's probably been shredded and recycled long ago!

"We knew that Cassandra would mainly be handled by The Mill, but we had to supply her on-set too, with a physical frame and various 'skin' canvases, for wide-shots. That saved her features having to be added with CG for every shot in which she appears in the background. We weren't sure what The Mill were going to do, but Ed told me to go away and come up with some designs."

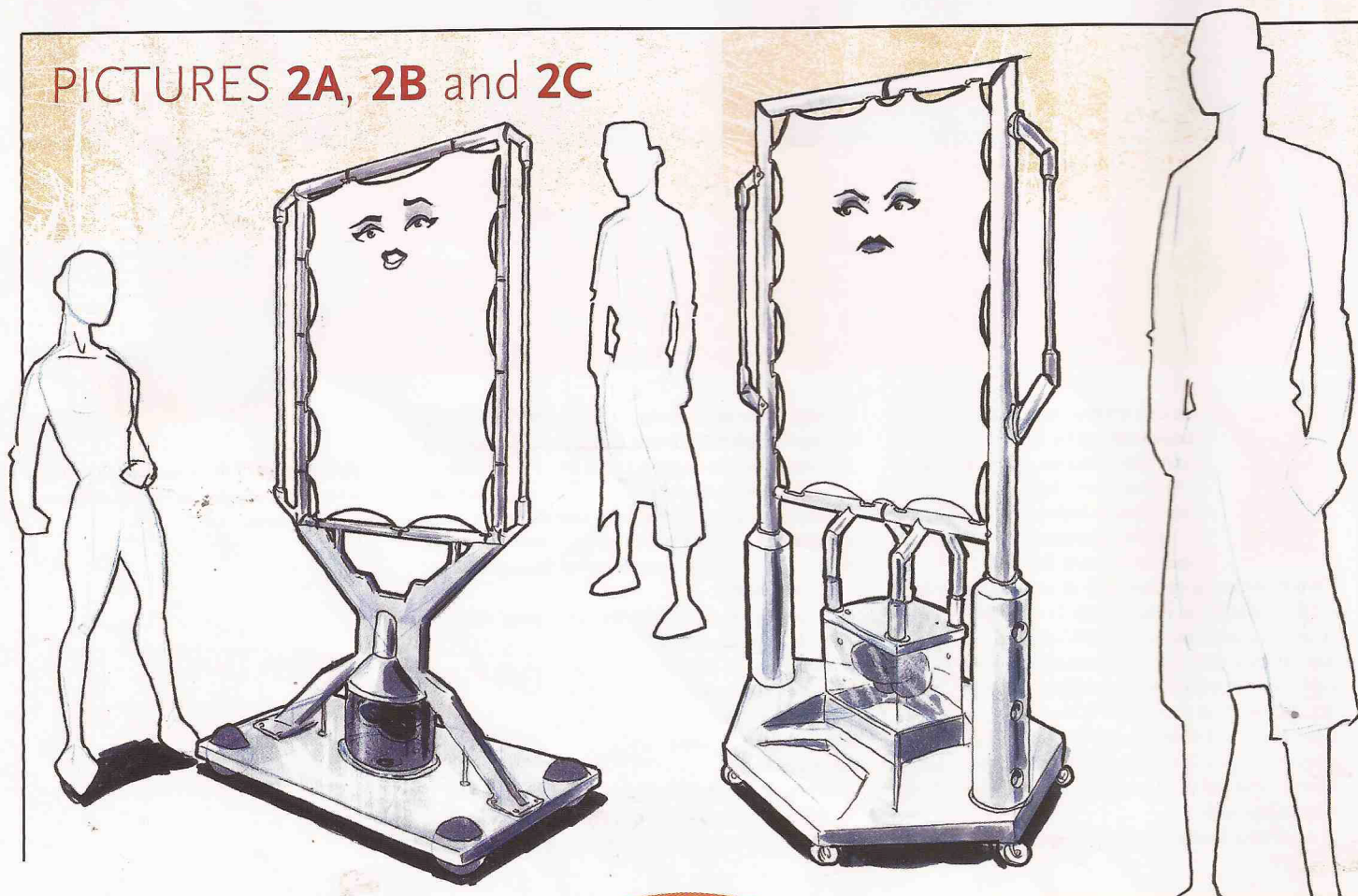
"The big variable with Cassandra was her face. At first, we thought that maybe her mouth could be stretched. But she's so vain that she'd probably want the face to be perfect! In the design on the right, you can see that there's a nasty torture device attached to her, stretching her out. We played around with these kind of things, but Ed's big point with the frame was that Cassandra is very wealthy and vain. The frame should be a lovely steel – a crisp and clinical piece of design. Ed's great at taking the character into account: the character has to shape what we do."

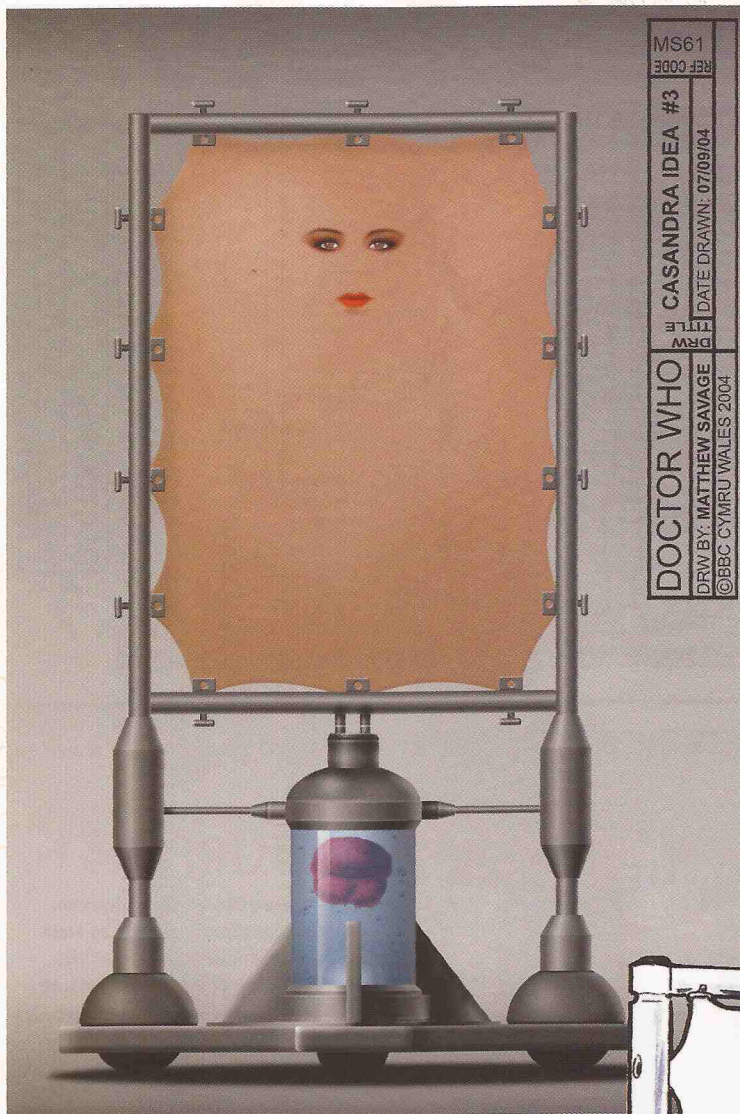
"The design on the left was also rejected, but I don't like that one anyway. The lower part of her looks like a vacuum cleaner – a Dyson or something. We were playing with the idea of her surgeons being able to turn her face around, like a canvas on a pivot, or a TFT monitor. The canvas was smaller on this one, because we thought that maybe it was just the skin from her face which was being stretched out."

"Ed took these drawings to Russell. During production, I'll e-mail Russell on a daily basis, to ask 'How's this? How's this?' and we also have tone meetings. But due to time, when we're *really* rolling, things are generally conducted by e-mail. In this case, Russell and the producers said they wanted the canvas to be bigger: large enough to suggest that it came from a torso *and* a head."



PICTURES 2A, 2B and 2C





PICTURE 3

MATT: "This one is more of a showy visual piece, to present to the director Euros Lyn and make sure he's happy with it. It's a piece of production art, as opposed to a sketch. We needed something with finish and colour: it's also to demonstrate Cassandra to the model-makers who are building the frame. This went to a great freelance guy called Colin Newman, who built it. He needed to know exactly what we needed from the finished prop. He's got a workshop in his garden and we call him when we need him. He also built the TARDIS console in that workshop!"

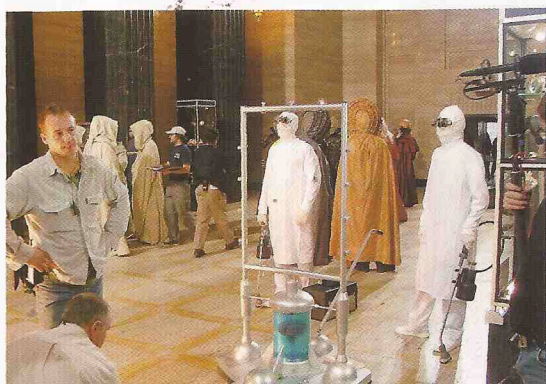
"I did this one in Adobe Photoshop. I always do a sketch first, then scan that in and open Photoshop to work out the shading and everything. I probably got the female face through a quick search on Google, using the first thing I found, unfortunately! I tried to use our co-ordinator Gwenllian Llwyd, but she wasn't too keen!"

"After I did this one, I think Russell sent me an e-mail, saying, 'Cassandra lives!'. So that was a good feeling. I think he was quite happy with this character, because it's one of his babies on the new show."



MATT: "In these pictures, we've established the newly increased amount of stretched skin on display, and we're playing with the design of the frame, to see what suits the character. When coming up with this stuff: you also have to remember the practical issues: these things will have to be built, and moved around. Something might look very elegant and stylish, but it's no good if it'll fall apart when pushed a little too hard."

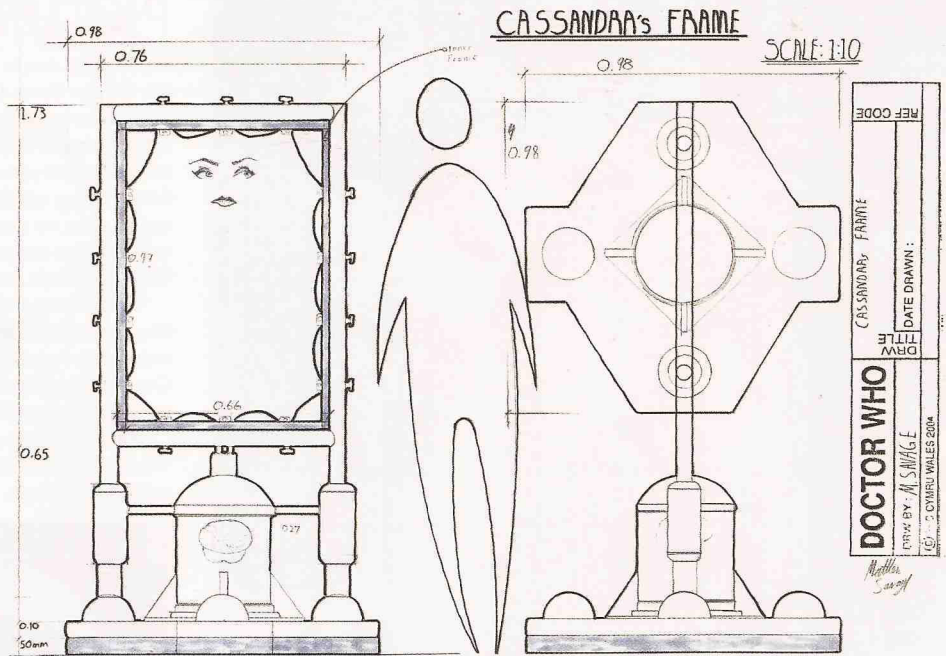
"In 2A and 2B, Cassandra has handles on the sides of her frame – the idea being that her surgeons could use these to move her around. Russell was happy with the designs, but he didn't like the handles. We soon figured out that she wouldn't want to be directly touched by her staff! So she ended up having a shopping trolley thing coming off the back, so that there's a distance between staff and employer. You can just about see this on screen. In the end, Russell approved 2C."



PICTURE 4

MATT: "This is more of a schematic: not quite enough to give to a model-maker, but it shows the design from a few different angles. We give precise measurements whenever we have time, but in this case they simply got what you see here! In this diagram, you can also see Cassandra from the top and the side, covering every base. It's quite a quick drawing, but that's the nature of our work. You've got to get it done *today*! It's a good way to work, because it means you get a big portfolio very quickly. You hammer the stuff out.

"I don't mind the frantic time-scale: it's a discipline that everyone works to, and if you can channel it correctly you can use it to your advantage. Cassandra took roughly a week from start to finish, script to set, mainly because we had so much other stuff to design for that episode. While working on her, I was also doing things for *The End of the World* like Jabe's scanner, the exterior of Platform One and the seat for the Moxx! We've always got at least four things on the go."



PICTURE 5

MATT: "Here's the finished physical version of Cassandra, created by Neill Gorton's Millennium FX studio. The frame had a few different canvases, to cater for various effects needs: there was a green canvas, for *The Mill* to go to work on. They also had a transparent one, for a couple of moments when you faintly see people moving around behind her skin. They shot straight through, then added Cassandra afterwards.

"Cassandra is definitely one of the most original images in the first series: she was an absolute privilege to work on. I get the impression that plenty of people got into the character: it's so relevant now, with Botox, celebrity makeovers and all these programmes. She takes that stuff to its logical extreme. Russell's writing is very contemporary: He said he was watching the Oscars and saw a beautiful woman, completely distorted by a makeover. Then he knew he had his Episode 2 villain! The finished episode was excellent, too – I loved what Zoë Wanamaker did with Cassandra's voice.

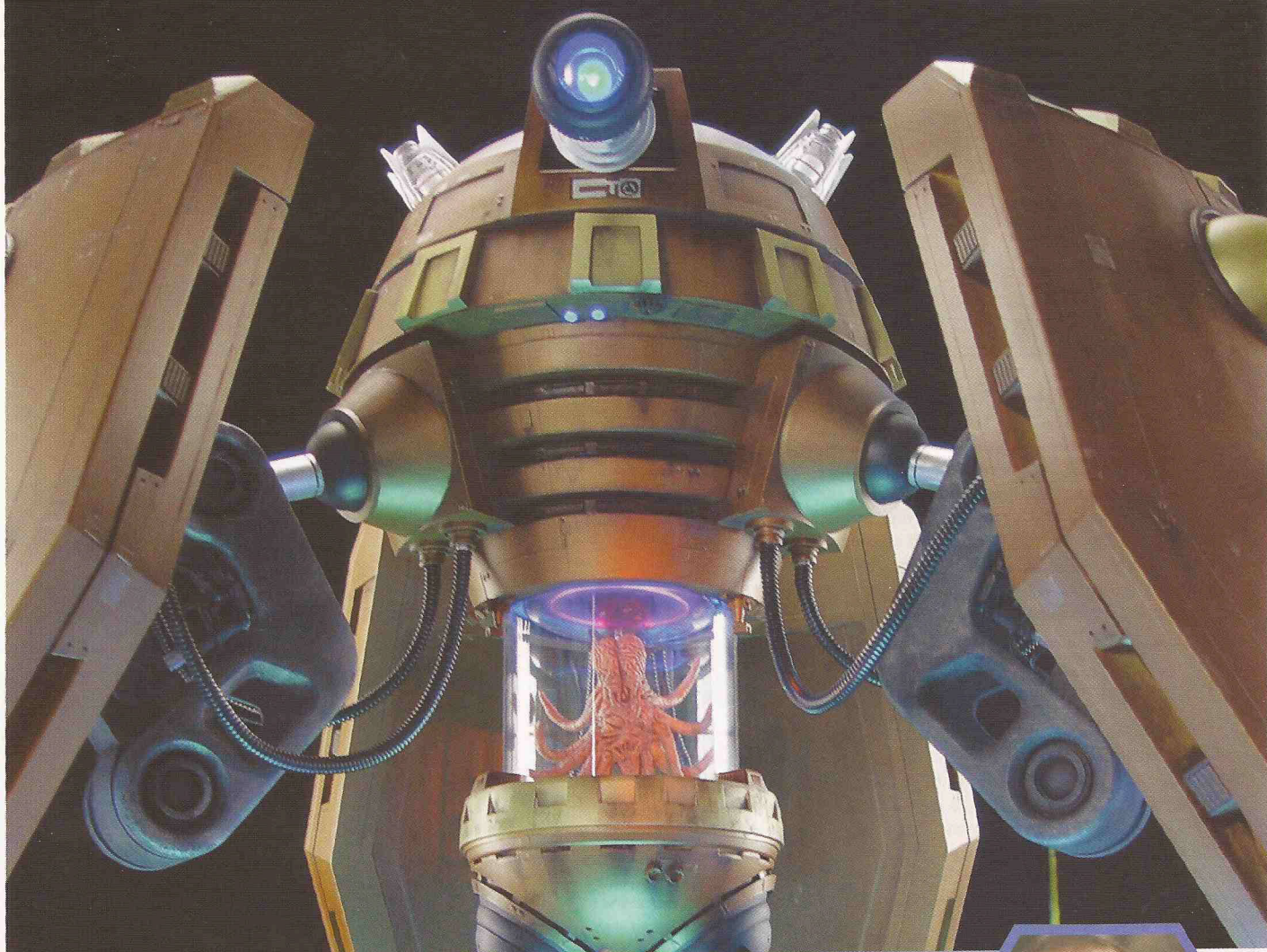
"In case you were wondering if you can see a dead Moxx Of Balhoon in the background of this photograph, the Moxx is headless because actor Jimmy Vee is off having a fag! Whenever he's in costume, he nips off around the back for a smoke, then gets snapped by the tabloids. He did it in his pig space-suit as well! Good old Jimmy."

Left: The 'stunt' Cassandra, used on set for long shots. On the previous pages you can also see a green screen Cassandra, plus the empty frame version used by the Mill to add their CGI creation.

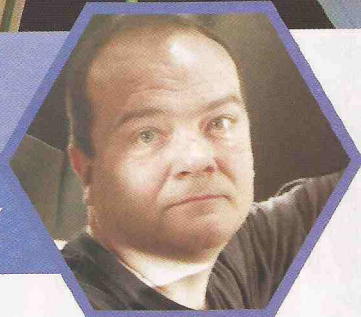
THE ART OF

DOCTOR • WHO

INTERVIEW BY JASON ARNOPP



Mike Tucker The Emperor Dalek



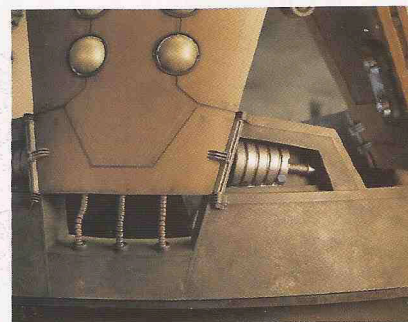
Miniatures specialist Mike Tucker had some tremendous larks during Series One. He crashed a Slitheen spaceship through Big Ben, blew the front door off 10 Downing Street, hung Billie Piper from his barrage balloon and destroyed the Nestene's fiendish lair. In terms of sheer fanboy delight, however, it's only natural that building Daleks gave him the biggest thrill.

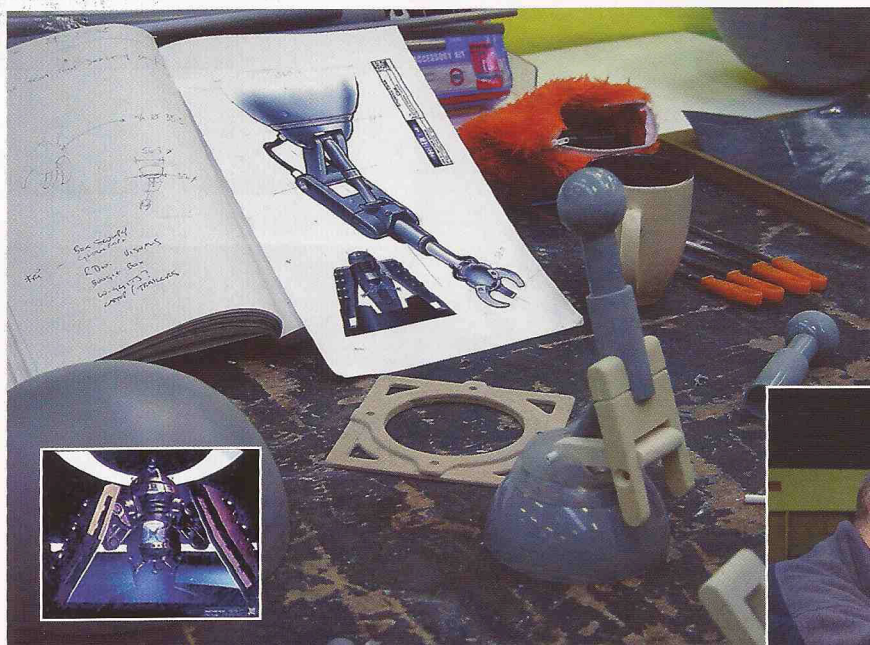
Having already built a redesigned, bronzed Dalek, to specifications set by production designer Ed Thomas and his art department team, Mike was then delighted to get a call revealing that Episodes 12 and 13 would see the return of the Emperor Dalek – a big-boss seen in 1967's Second Doctor epic *The*

Evil of the Daleks and the 1988 Seventh Doctor story *Remembrance of the Daleks*. The new Emperor, however, would look completely different to the lanky one which memorably shrieked, "Do not fight in here!", like some prototype Grange Hill teacher, or the bulbous one which served as a cunning disguise for Davros and his unlimited supply of rice pudding. Furthermore, this time Mike would be building it as a model which would then be made to look enormous.

"Having constructed a Dalek that was very traditional in its look," enthuses Mike, "it was great to then go and do a Dalek that was completely unlike any Dalek you've ever seen before! I managed to do both ends of the scale: traditional and brand-new." And here's how he provided the Emperor's new clothes...

Above: The Emperor in all his glory!
Below: Every inch of the model is exquisitely detailed, adding up to a convincing sense of scale.





DALEK DESIGN

"A while after Christmas 2004, Ed and his guys showed me this beautiful set of designs for the new Emperor and basically said, 'Is this something that could be done feasibly?'. There were a number of things they could do – including, at that point, the option of not having the Emperor at all! So I looked at the design drawings and decided that yes, it was feasible to do, and I could do it quite close to the designs. We agreed a figure and a time-scale and started work."

Below: The Emperor's claws take shape.



A GROUP EFFORT

"The actual thing was meant to be 30 or 40 feet tall: much more like *The Evil of the Daleks*' Emperor than the one in *Remembrance*. We also knew that it would have Dalek minions scurrying around it. Dan Walker came up with CG images of how the Emperor should look, then Matt Savage added little details, such as the claws underneath. Me and Nick Kool worked on the build and I was also lucky enough to have Alan Brannan, who had just come off the *Alien Vs Predator* and *The Hitchhiker's Guide To The Galaxy* movies as a model-maker. It was a question of getting it built as fast as possible, so it was ready to hit the edit deadline."

THE CREATURE

"The design itself is a triple-legged creature, with the dome and eye-stalk. Underneath the dome, there's this glass biosphere with the Dalek creature sitting in it, which is a reworking of Neill Gorton's animatronic from episode six."

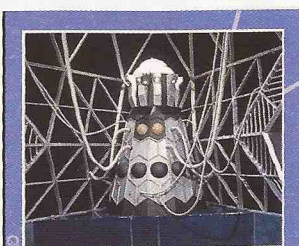
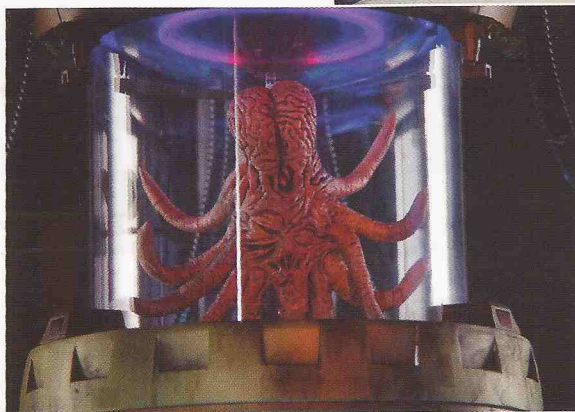
"We knew the Emperor was only going to be seen from the front, so that limited the amount we physically had to build. We also knew that we'd be primarily looking up at it."



Above: Mike Tucker prepares the life-support chamber

TEAMWORK

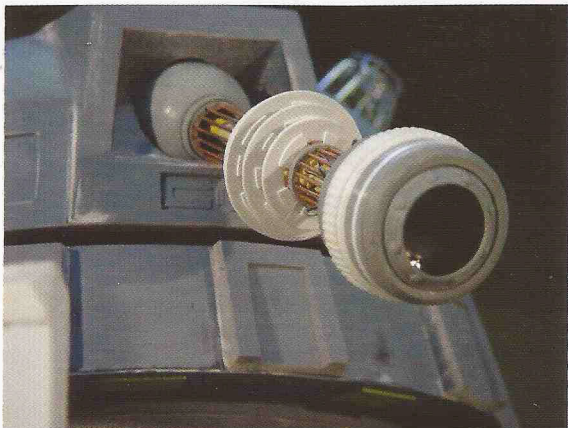
Nick made this circular base with three big shield-like panels on it, studded with balls, as per the normal Dalek design. We then had these great mechanical knuckles that hold the central core. I built the central core, then Alan did the eye-stalk, the creature and the mechanical bit with all the arms on it. The three of us each worked on separate sections."



Above: The original Emperor from 1967's *Evil of the Daleks*.

SHOOTING

"The Mill wanted the Emperor shot against black, so my cameraman Pete Tyler led a one-day shoot, getting the various angles that we needed in order to drop it back into the plate photography. The production team sent me the footage that they'd taken of Chris and Billie in Cardiff, acting against an empty green space, just so we could see the eye lines and have the eye-stalk looking down correctly. Also, there was the question of whether Chris was looking at the eye, or at the creature in the glass tube – of course, he was looking at the creature."



VISION UNIMPAIRED

"There were a few little things that we tweaked. A few things on Dan's design I felt we could change, in order to link in with the Dalek prop that we'd made in episode six. Just below the dome, what would be the slats in the Dalek's shoulder section – those sort of upturned 'C's – were changed to look more like the original Dalek. We also thought that the eye-stalk itself would look silly if it was just one big tube. So Alan broke that down into lots of individual little eye-stalks: just things to help give it scale.

Left: He's looking at me all funny, mummy...

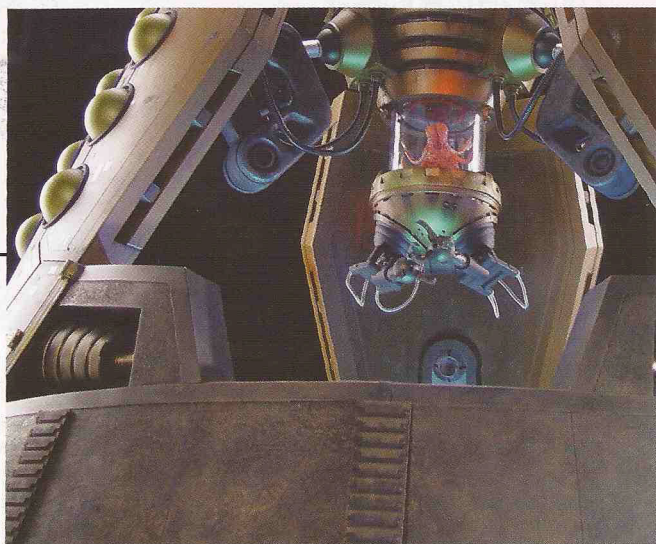
Below left: Alan Brannan sculpts a scaled-down version of the monocular tentacloid Dalek mutant...

Below: ...who seems quite at home inside the Emperor Dalek.



THE DEVIL'S IN THE DETAIL

"In the end, our model stood about five foot tall: approximately one-sixth scale of what it should be. By doing the Emperor that big, it allowed us to put a level of detail on it that wouldn't necessarily be there if it'd been going smaller. It enabled us to use a lot more pipes and bits and pieces. It also gave us the ability to make up a reasonable copy of Neill's animatronic creature, which Alan sculpted up for me, using a modelling clay called Sculpy that hardens when you bake it. Basically, you can keep it in a soft and malleable state while you're working on it – then, when you're finally happy with it you can stick it in the oven and it goes solid. That's it: you've made a little prop! Our clay version of Neill's creature obviously isn't mechanised at all – it just sits there – but it means that in the wide shots you've got something the right shape that you can cut back into.



THE EMPEROR SPEAKS!

"On the day, we broke up the surface detail of all these huge bronze panels with lots of individual panel lines, just to give it a bit of extra specularity. Pete lit it really nicely and we went through the dialogue scenes again – obviously, the ears needed to flash. We were lucky in that Dalek voice operator Nicholas Briggs actually came down for the day as well, and oversaw his Emperor, if you like! It was effectively a Second Unit set up, but we got all his lines on tape, pushing a button for the lights. Nick operated at least one scene himself, because he wanted to!

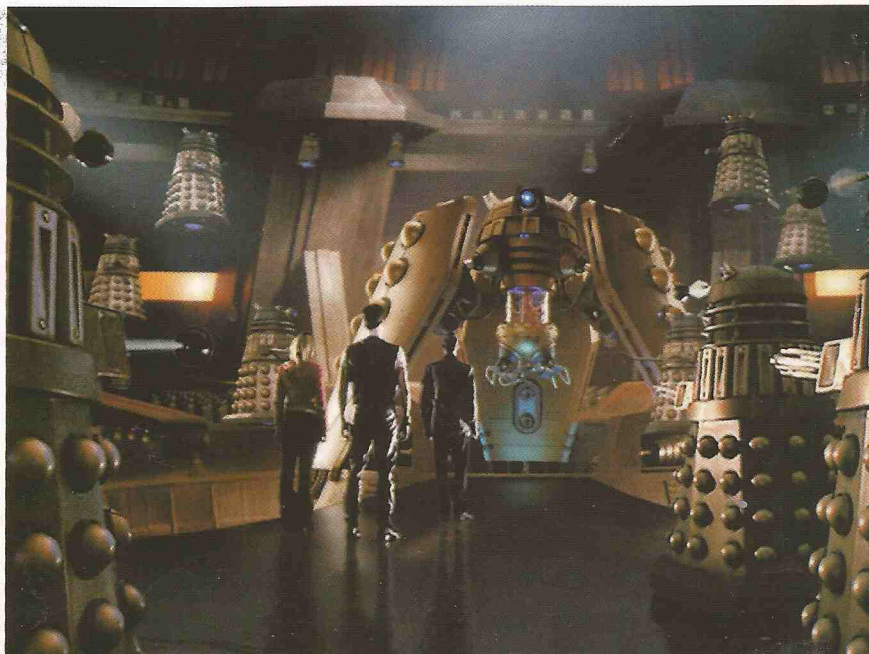
Right: Rose, Captain Jack and the Doctor face their ultimate enemy – thanks to Mike's model and the Mill's digital wizardry – in Episode 13, The Parting of the Ways.

THE FINAL EFFECT

"Neill's creature in a glass tube was shot in studio, and Chris and Billie were shot against a green screen, where the Emperor was going to be dropped in. The Mill put in this big digital matte painting of the inside of the space station, with hundreds of Daleks hovering around. So it was a fairly full-on scene! Our Emperor was essentially one layer of many.

"In the end, I think we got something extremely close to Ed's original design. There was only a bit of fine-tuning. They came up with something that Russell had approved, and we were able to stick to that fairly rigidly. When you compare Dan's original computer renderings to our final model, it's like, 'Yep, they built that pretty well!'

"I'm delighted that, in terms of *Doctor Who* folklore and mythology, we've been able to push the Emperor design slightly. There's been this Emperor Dalek in the 1960s and now there's a new one in the 2005 series, which has been a lovely thing to do."





"This is what I'm gonna do..."

From Floor 500, the Doctor answers the Daleks on their ship as they order him to obey – or Rose will be exterminated.

THE DOCTOR: No.

(BEAT)

DALEK #1: Explain yourself.

THE DOCTOR: I said, no.

DALEK #1: What is the meaning of this negative?

THE DOCTOR: It means, no.

DALEK #1: But she will be destroyed!

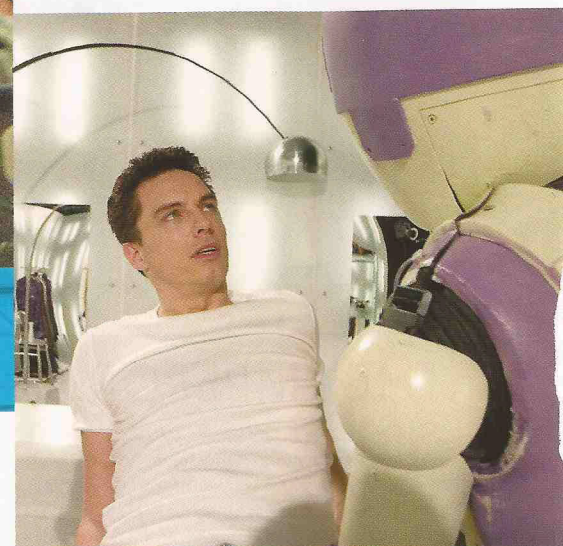
(THE DOCTOR STANDS FORWARD, MAGNIFICENT)

THE DOCTOR: No, cos this is what I'm gonna do. I'm gonna rescue her. I'm gonna save Rose Tyler from the middle of the Dalek Fleet. And then I'm gonna save the Earth. And then, just to finish off, I'm gonna wipe every last stinking Dalek out of the sky.

DALEK #1: But you have no weapons! No defences! No plan!

THE DOCTOR: Yeah. **(BIG GRIN)** And doesn't that scare you to death?

From *Bad Wolf* by Russell T Davies



Bad Wolf

The Doctor wakes up on the floor of a cupboard and emerges into a house where a woman tells him that he has been transmatted in as the new housemate. He is a contestant in *Big Brother* on Channel 44000...

Rose awakens in a darkened studio to find that her podium is waiting for her on *The Weakest Link*, and she laughs at the questions



fired at her by the mechanical Anne Droid. Captain Jack finds himself being given a make-over by a couple of female fashion robots. Meanwhile, the Doctor remembers a powerful transmat beam taking Rose from the TARDIS after they left Kyoto in 1336. He determines to leave the Big Brother House. On *The Weakest Link*, Rose discovers that these reality shows are deadly, as the first contestant to be voted off is disintegrated. A similar fate befalls Crosbie when she is evicted from the house. By now, the appearance of these unselected new contestants on the show has been noticed by a couple of programmers who operate in a darkened control room presided over by the Controller, a woman wired into all the television channels.

When the fashion robots decide to give Jack an extreme make-over including removing his head with a chainsaw, he destroys them with a Compact Laser Deluxe secreted on his naked body. Rose discovers that the whole Game Station where the studios are is run by the Bad Wolf Corporation – the same phrase that has dogged their recent adventures. The Doctor deliberately breaks the rules and gets himself evicted, knowing that somebody will save him; when the disintegrator fails to work, he leaves the house with fellow contestant Lynda Moss. He realises that he is on Satellite Five – now the Game Station – a century after his first visit; it is now 200,100. When the Doctor shut down the news channels, they were replaced with the vicious game and reality shows which transmat up contestants from the polluted Earth below; a

scenario that his actions created. Jack locates the Doctor and together they track down Rose. However, they enter the studio just too late – as Rose is declared the Weakest Link and disintegrated before the Doctor's eyes.

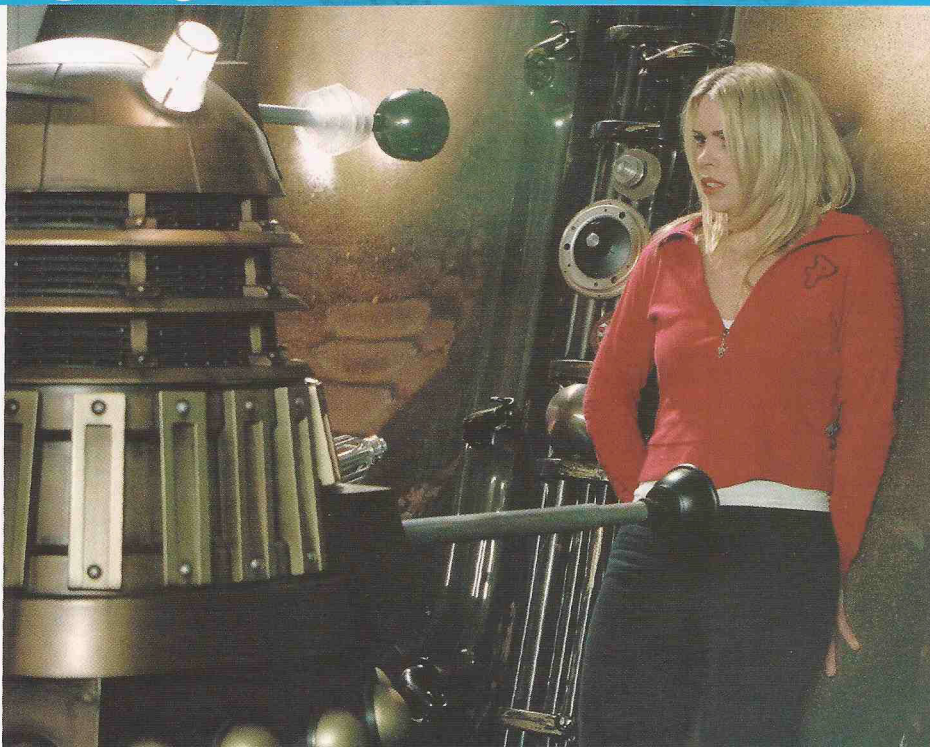
Briefly apprehended, the Doctor, Jack and Lynda soon overpower their guards and make their way to Floor 500. The Doctor knows that there is another purpose for the transmissions from the satellite. He speaks to the Controller while Jack finds the TARDIS in Archive Six. When solar flares hide the Controller from the force directing her, she tells the Doctor that she brought him here and hid him inside the games; he is feared by her masters who are hiding in space, guiding humanity and massing their forces. Jack reveals that the 'disintegrated' victims are actually being teleported – and Rose has been teleported to a spaceship, as is the Controller who is then killed. The Doctor gazes upon the vast space fleet at the edge of the solar system, knowing it contains half a million Daleks.

The Daleks contact the Game Station, ordering the Doctor not to intervene at the price of Rose's life. The Doctor refuses, declaring that he will save Rose. As a result, the Daleks advance their stratagem. Rose watches as their vast army is mobilised to invade Earth...

The Parting of the Ways

With the TARDIS heading towards the main ship of the Dalek fleet, the Daleks launch missiles, but Jack and the Doctor use the Slitheen extrapolator to generate a force field which also protects them when they materialise the TARDIS on the Dalek ship, rescuing Rose in the process. The Doctor, Rose and Jack emerge from the TARDIS and gaze upon the saviour of the Dalek race – the vast Dalek Emperor, the creature inside visible in a glass chamber. The Emperor's ship survived the Time War, falling through time. It has been harvesting humanity, selecting the cells to be nurtured as a new race of Daleks. The Emperor declares itself to be the God of all Daleks.

The Doctor, Rose and Jack return to the largely evacuated Game Station where the Doctor sets about rebuilding the station's transmitter to emit a Delta Wave which will fry the Daleks' brains. Jack generates a forcefield to protect Floor 500 and organises defences on the lower levels to buy the Doctor time as the Daleks advance on Earth and the station. The Doctor tricks Rose into entering the TARDIS and then dematerialises it using his sonic screwdriver. In flight, a hologram of the Doctor tells Rose



Above: "Predict!" Rose is captured by the Daleks.

Left: And the final score: Captain Jack: 1, a Dalek: nil.

Opposite page top: The Doctor realises the true horror of what is happening on Satellite Five.

Opposite page middle: Captain Jack gets some makeover advice from Trine-E and Zu-Zana.

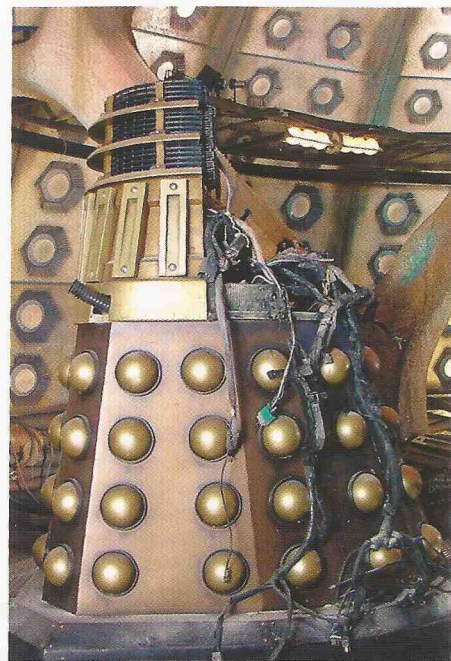
Opposite page bottom: Rose faces the acid tongue of the Anne-Droid!

console flows into Rose, and the TARDIS departs with her on board.

The Daleks board the Games Station. The Anne Droid, the Programmers and Lynda all stand their ground as the Doctor works, but are wiped out. Jack is the last man standing but he too is killed as the Daleks bombard Earth. The Daleks sweep into Floor 500 and surround the Doctor who has completed the Delta Wave – but cannot bring himself to use it. Then the TARDIS appears and Rose emerges, her body full of the time vortex energy; she is the Bad Wolf and sends the phrase through time and space to create herself. She protects the Doctor from the Daleks and can now see all of time and space. She declares that the Time War is over and reduces the Daleks and their ships to dust. She also brings life – and Jack wakes up in the corridor outside. However, the Doctor realises that the energy is killing Rose. He kisses her, and the energy flows into him before he expels it back into the TARDIS. Jack runs in just in time to see the TARDIS depart.

Rose recovers inside the TARDIS as the

Doctor tells her about the planet Barcelona. He would love to take her there, but cannot – not as he is now. Every cell in his body is dying from the vortex energy, but Time Lords can cheat death by changing their appearance. "You were fantastic... So was I," he tells a terrified Rose as blazing energy consumes his face and hands. His appearances changes into a younger man with long, dark hair. Having gained control of his new teeth, the new Doctor continues: "Where was I? Oh, that's right. Barcelona..."



that this is Emergency Programme One; the TARDIS will take her safely home as he is about to die. The TARDIS returns a distraught Rose to her estate.

As the Doctor works, the Emperor declares that the Delta Wave will kill both Daleks and all human life on Earth; this is the action the Doctor must take. The Emperor also denies planting the phrase "Bad Wolf" through time and space.

In London, Jackie and Mickey try to comfort Rose but she cannot accept that the Doctor is facing death in the far future. Seeing "Bad Wolf" graffiti everywhere, Rose realises this is a message telling her that she can get back to help the Doctor. Remembering how the TARDIS console opened, Rose asks Mickey to try to force the panel open again using his car – but the result is finally achieved using a tow truck borrowed by Jackie. The white light from the

PRODUCTION

Wed 16 Feb 05 Severn Square, Canton Cardiff (The House)

Thu 16 Feb 05 Severn Square (The House/Big Brother Corridor/Diary Room)

Fri 18 Feb 05 Unit Q2, Newport: TARDIS; Cupboard

Sat 19 Feb 05 Unit Q2: Floor 500

Mon 21 Feb 05 Unit Q2: Floor 500

Tue 22 Feb 05 Unit Q2: Floor 500/Intercut Spaceship

Wed 23 – Thu 24 Feb 05 Unit Q2: Floor 500

Fri 25 Feb 05 NCLA, Clarence Place, Newport (Studio)

Mon 28 Feb 05 NCLA (Studio)

Tue 01 Mar 05 Unit Q2: Floor 499; Floor 500; Archive Six

Wed 02 Mar 05 Unit Q2: Floor 56; Security Area

Thu 03 Mar 05 Unit Q2: Floor 407; Lift; Observation Deck Floor 56

Fri 04 Mar 05 Unit Q2: TARDIS

Sat 05 Mar 05 Enfys Television Studio, Unit 31, Portmanmoor Road, Cardiff: Spaceship

Mon 07 Mar 05 Enfys Television Studio: Spaceship/Intercut Floor 500

Tue 08 Mar 05 Unit Q2: Observation Deck; Floor Zero; Inserts; Big Brother House; Big Brother Corridor

Wed 09 Mar 05 Unit Q2: TARDIS; Floor 494/Corridor; Floor 495; Floor 56/Corridor

Thu 10 Mar 05 Loudon Square, Cardiff (Int Chip Shop); Paddle Steamer Pub, Loudon Square, Cardiff (Rose's Estate)

Fri 11 Mar 05 Paddle Steamer Pub, Loudon Square, Cardiff (Rose's Estate)

Sat 12 Mar 05 Unit Q2: 'What Not To Wear' Studio

Mon 14 Mar 05 Unit Q2: Floor 499/Corridor; Floor 500/Corridor; Floor 494; Floor 500; Floor 299

Tue 22 – Wed 23 Mar 05 Model Unit Stage, Park Western, Kendal Avenue: Dalek Emperor shots

Thu 21 Apr 05 Unit Q2: TARDIS

RADIO TIMES

Sat 11 Jun 05 *Bad Wolf*: The human race has been blinded to a threat on its doorstep. With Armageddon fast approaching, the Doctor must act immediately.

Sat 18 Jun 05 *The Parting of the Ways*: As the Earth is plunged into a bloody war, the Doctor is forced to take drastic action. Will Rose lose her friend forever?

Fact File

The notion of a world where current game shows still existed in highly exaggerated forms was one of the first ideas that Russell T-Davies had when outlining the new series of *Doctor Who* in Autumn 2003. As a lover of reality television and its ilk, he saw a lot of potential in projecting these formats onto a future landscape. The proposal document for his series outlined Episode 12 as *Gameshow World!* which would return to the setting of Episode 7 some 500 years later. One show to be spoofed would be *The Weakest Link* – a ruthless general knowledge quiz hosted by Anne Robinson which debuted on BBC2 in August 2000. The Doctor would feature on *Big Murder*, a version of *Big Brother* which began as a show on Dutch television and transferred to Channel 4 with great success in July 2000. Jax was to be stuck in an extreme make-over show which were becoming increasingly prevalent on television. The Doctor eventually finds that the programming was controlled by a 14-year-old brain-augmented boy called Edward.

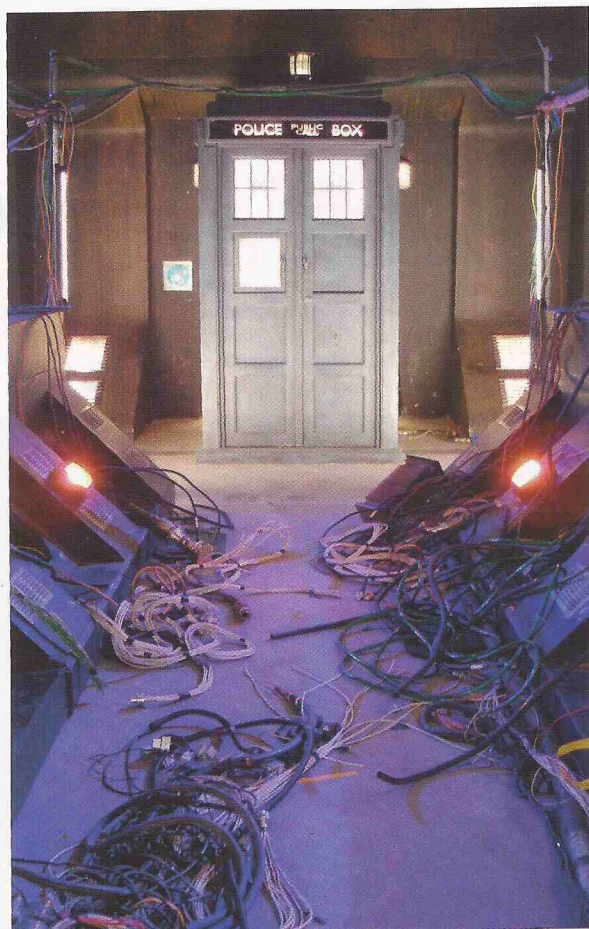
For the villains of the piece, Davies was always determined to use the Daleks. It had always been planned that Episodes 12 and 13 would form the final production block of the run, possibly along with Episode 11. In Autumn 2004, this was allocated to director Joe Ahearne whose work on Episodes 6 and 8 had impressed the team. Although Davies had in mind the content of the concluding adventure from the outset, it was not until late November



Above: Jackie gives some Mickey some encouragement!



Below: The TARDIS arrives back on Satellite Five.



that he started work on the scripts, with Episode 13 being written at the start of January 2005.

In the script of Episode 12, *Big Brother* was specified as being broadcast on Channel Forty-Four thousand (as opposed to Channel 4); the references to "Davinadroid" were added at a later stage when it was known that *Big Brother* host Davina McCall would be available to record dialogue. For *The Weakest Link*, Anne Robinson became Anne Droid – Davies' favourite joke of the series. One question concerned *Lucky*, a 1985 book about Hollywood by Jackie Collins; Rodrick gave the incorrect answer as Jackie Stewart, a British Grand Prix driver of the 1960s and 1970s. The Isop Galaxy had been visited in the 1965 serial *The Web Planet*, and Rose had encountered the Face of Boe in *The End of the World*. There was also a reference to the planet Lucifer; such a world had featured in Virgin Books' *Doctor Who – The New Adventures: Lucifer Rising* by Andy Lane and Jim Mortimer published in May 1993.

The make-over spoof became *What Not To Wear*, a fashion show which debuted on BBC2 in November 2001 with Trinny Woodall and Susannah Constantine. The Trin-E and Zu-Zana droids were described as being gleaming chrome, with Davies thinking of old-fashioned images of robots; he also wanted them to glide like Daleks. To reduce costs, the script noted that this studio could be a redress of the Medical Room from *The Long Game*. The reference to "President Schwarznegger" related to former bodybuilder and action movie star Arnold Schwarznegger who was elected as Governor of California in October 2003. The Doctor's dialogue made reference to the journey the TARDIS made to Raxacoricofallapatorius, which it was seen departing on at the end of *Boom Town*; there had then been an adventure in Kyoto, Japan in 1336, a time when it was divided by two different Emperors.

Archive Six was an old Spike Room, and the Observation Deck from *The Long Game* was also to be reused. For the revelation of "Bad Wolf", the script outlined a series of flashbacks to earlier episodes, and as the Doctor recalled events of his last visit to Satellite Five, the script originally suggested a montage of *The Long Game*, which eventually appeared as the episode's pre-credits recap. Lynda's dialogue made reference to other game and reality TV shows such as *Call My Bluff* (a word definition game which began on BBC2 in 1965 and was revived in 1996), *Countdown* (another word game running on Channel 4 since November 1982), *Ground Force* (a garden make-over show, debuting on BBC2 in 1988), *Wipeout* (a BBC1 quiz running from 1995 to 2003) and *Stars In Their Eyes* (musical impersonations seen on ITV since 1990). The lunar penal colony was a reference to the penitentiary seen in the 1973 serial *Frontier in Space*. In describing the Dalek spaceship, Davies referred to those seen in the strip *The Daleks* which appeared in the comic *TV Century 21* between 1965 and 1967.

While *What Not to Wear* and *The Weakest Link* were BBC programmes, this was not the case with *Big Brother* which was made by Endemol for Channel 4. However, rights executive James Dundas worked for months from December 2003 to ensure that the theme tune (composed by Paul Oakenfield and Andy Gray – alias ElementFour – and a chart hit in 2000) could be used along with the logo and other icons from the show.

Davies' script for Episode 13 was dated Wednesday 28 January 2005; although the title was still planned as *The Parting of the Ways* this did not appear on the script. In the script for Episode 13, Davies reused the extrapolator device introduced in *Boom Town*. Davies wrote for multiples of three Daleks in each scene, indicating that split screen could be used to increase the apparent numbers of the three Dalek props

EPISODES 12 & 13 *Bad Wolf/The Parting of the Ways*

budgeted for. The phrase “*Nul points*” as used by the Doctor referred to the lowest marks which could be assigned in the *Eurovision Song Contest*. When the Doctor said that he was known as “the Oncoming Storm” on the Dalek Homeworld, this was a reference to the *Doctor Who – The New Adventures* novel *Love and War* by Paul Cornell which was published in October 1992. In this, a Draconian referred to the Doctor as “*Karshtakavaar*” which means “the coming storm” since he appears at times of danger. It has mistakenly been taken as a translation of the Dalek term “*Ka Faraq Gatri*”, the name which the Daleks used for the Doctor in Ben Aaronovitch’s novelisation *Doctor Who: Remembrance of the Daleks* published by Target in June 1990. However, in *Doctor Who – The New Adventures: Timewyrm: Revelation* by Paul Cornell published in December 1991, it is translated as “Bringer of Darkness/Destroyer of Worlds. However, Steven Moffat gave an alternate translation in his story *Continuity Errors in Decalog 3: Consequences* published by Virgin in July 1996: “Nice guy – if you’re a biped”.

A Dalek Emperor had first appeared in *The Daleks* comic strip when the character was depicted as a golden Dalek with a large, spherical head. The character debuted in the TV series in the 1967 serial *The Evil of the Daleks* in a different form as a static colossus, and this was the inspiration for Davies; another Emperor based on the comic design had appeared in the 1988 story *Remembrance of the Daleks*, but this had been revealed to be Davros. However, Davies’ stage directions clearly noted: “It’s not Davros”. As Rose and Mickey talked, Rose mentioned Trisha Delaney whom Mickey claimed he had been seeing in *Boom Town*; in the TARDIS she also made reference to the TARDIS translating alien languages as in *The End of the World* and recalled the console opening in the manner that it did in *Boom Town* (with Davies noting that there would be a flashback to Episode 11). In the script, Mickey still drove a Beetle, as he had in *Rose*, with Davies wondering “can a Beetle have a tow-bracket?”

Many of the action sequences on Floor 499 at this point did not contain any dialogue. The last few pages of the script were kept a closely guarded secret and were not distributed to anyone other than essential production team members. Other versions of the Episode 13 script were circulated with a different ending.

Although Davies’ scripts still referred to the Earth scenes as taking place during 2005 (although the date is never given on screen), it is difficult to reconcile this with dates given elsewhere in the series. The posters in *Aliens of London* give the date of Rose’s disappearance as 3 March 2005, setting the Slitheen two-parter 12 months later in March 2006. With *Boom Town* set six months later than this, it must place the events of *The Parting of the Ways* no earlier than September 2006, though cut dialogue from Mickey referring to a recently-closed ‘Christmas shop’ may even suggest early 2007.

The final two episodes were locked and printed on Wednesday 4 February. During development, the production team assumed that they would have to employ impersonators to provide the voices of the Anne Robinson, Trinny Woodall and Susannah Constantine robots, but were amazed and delighted when all three proved available, along with Davina McCall. Davies and producer Phil Collinson



nervously attended the recording in Soho with Anne Robinson and discovered that she was friendly and co-operative, unlike her on-screen persona! For this taping, Davies read the lines of the contestants.

A location recce at Canton and Loudon Square took place at 9am on the morning of Tuesday 8 February before recording on location for *Boom Town*. A read-through of the final two episodes was then held at Unit Q2 on Thursday 10 February after the day’s recording.

‘Pink’ revisions were made to both episodes on Friday 11 February. In Episode 12, this affected the pre-credit sequence, some of the programmers’ dialogue, the Controller’s introduction, the attempted rescue of Rose, and the Doctor addressing the programmers. For Episode 13, it meant changes to the start of the Dalek attack on Earth and the station. ‘Blue’ revisions were then made to Episode 13 on Monday 14 February with the action climax being reworked. The stage directions suggested that a the cover version of *Can You Feel It* by V which charted in August 2004 could be used for the scene of Mickey at the wheel of the tow-truck; the song had originally been a hit for the Jacksons in February 1981. On Monday 14 February, a production meeting for Episodes 12 and 13

was held in the Committee Room at Glamorgan House. Jo Joyner and Jamie Bradley were called for fittings as Lynda and Strood on Tuesday 15, while Martha Cope attended BBC Cardiff for her fitting as the Controller the next day while recording began on location.

Recording commenced on Wednesday 16 February with Eccleston and his fellow housemates in the Big Brother House; this was undertaken at a flat in Severn Square in the Canton area of Cardiff. The remaining scenes at this venue were completed next day. Meantime, back at Unit Q2, two days of Dalek rehearsals began for Barnaby Edwards (who had worked on *Dalek*), plus Nicholas Pegg (an actor/writer/director who had worked on numerous Big Finish projects) and David Hankinson (who had worked on *Loups-Garoux* for Big Finish), who had both been recommended by Edwards.

Taping on Friday 18 at Unit Q2 began with the inserts of Jack in the TARDIS doorway for *Boom Town*. Recording then included Eccleston performing the Doctor’s hologram farewell to Rose and an insert for *The End of the World*. Nisha Nayar and Jo Stone-Fewings attended Unit Q2 for their fittings. Claire Jones of BBCi was also present to interview visual effects supervisor Dave Houghton and assistant directors Steff Morris and Dan Mumford.

While a second unit worked on location with Billie Piper to record extra material for *The End of the World*, Saturday 19 February saw the main crew at Unit Q2 recording the scenes using the Floor 500 set which had been retained from *The Long Game* and had remained erect at Unit Q2 since December, featuring in one of the press days during January.

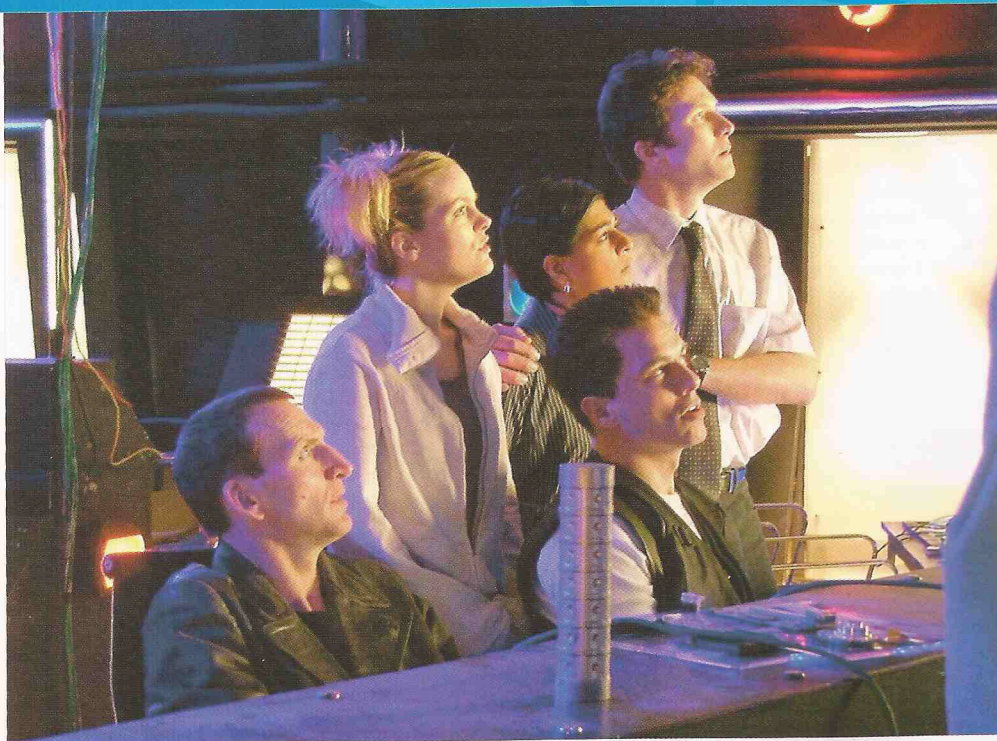


Top: Jack blasts his way out of the games!

Above: The Doctor overrides the lift controls.

On Monday 21 February, while work continued on the Floor 500 set with Eccleston and Barrowman there was also a recce of the Newport City Live Arena, the venue to be used for the *Weakest Link* studio. The scenes on Floor 500 on Tuesday 22 saw Piper’s first work on the story. Concurrently, there was a second set of rehearsals for the Dalek operators elsewhere in the building; joining the team

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were Colin Newman and Lyn and Adam Carter who would be in charge of the remote control elements of the three Dalek casings.

Wednesday 23 February was the first day that Nicholas Briggs – who had performed the Dalek voice on *Dalek* and was voicing all the creatures in the two-parter – provided his version of the Emperor Dalek voice, closely based on the voice used in *The Evil of the Daleks* and Briggs' own *Dalek Empire* CDs. Work on the set largely concluded on Thursday 24. After the wrap, there was another recce to the NCLA venue to be used for the *Weakest Link* material.

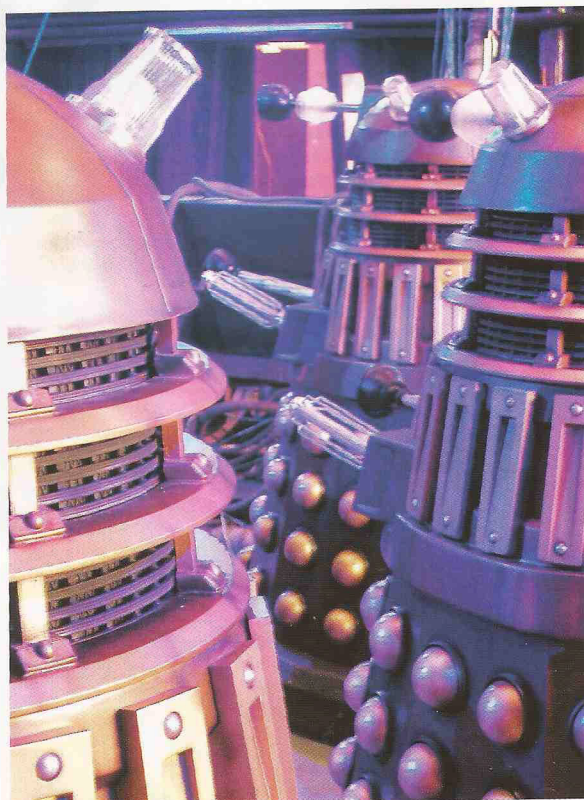
During production, changes were still being made to the script. Further 'Blue' revisions were made to the Episode 12 on Thursday 24 February; the main changes were to expand the scenes with Jack talking to the Trin-E (later Trine-E) and Zu-Zana droids, and expanding dialogue between the Doctor and Lynda on Floor 56. 'Yellow' revisions were made to the TARDIS scene after Rose's rescue at the start of Episode 13 on Thursday 24 February; the fish and chip shop scene was also expanded.

Work on the scenes for *The Weakest Link* began on Friday 25 February at the NCLA; this did not require Eccleston or Barrowman. The crew for *Doctor Who Confidential* was present, focusing on the Anne Droid costume made by Millennium Effects and worn by Alan Ruscoe who had played roles such as Dummies and Slitheen earlier in the run. Back at Unit Q2, a series of special photocalls were held for the *Radio Times*; at 1pm, shots were taken of three Brides from *Rose*, followed by three Dummies at 2.30pm and finally of the TARDIS set at 3.30pm. Eccleston and Piper then spent the next two days filming the special trailers to launch the series at Unit Q2 and on location at Newport Train Station.

Recording continued at the NCLA on Monday 28 February with all three regular cast members. On hand was broadcast assistant Jo Malley from Radio 2's *Project:Who?* who interviewed Ahearne and Barrowman when they were available. That night, the BBC Worldwide Showcase press launch for the series was held in Brighton, with *Doctor Who Confidential* on hand. Davies wrote a special ten-minute script to be delivered by the Steward from *The End of the World*, this time played by Andrew Clover. There was also a sequence with a Dalek being attacked by a SWAT team; Edwards was inside the Dalek and Briggs provided the voice.

Above: *The Doctor, Lynda (Jo Joyner), Jack and the programmers (Nisha Nayer and Jo Stone-Fewings) are horrified to see the Dalek fleet.*

Below: *The Daleks make it to Floor 500.*



Returning to Unit Q2 on Tuesday 1 March, recording continued on the large Floor 499 sets (which had again been redressed), along with the completion of the Floor 500 scene where Jack arrived to see the TARDIS dematerialising. Only Barrowman was required from the regular cast. For the battle sequence, the death of the male programmer saw Jo Stone-Fewings doubled by stuntman Jamie Edgell in a sequence arranged by Lee Sheward; the weapons used for these scenes were provided by armourers Faujja Singh and Wilber Wright. Parts of the Spike Room sets were then used for the brief scene in Archive Six.

Wednesday 2 March saw the large set redressed as Floor 56; work then continued with the action scenes in the Security Area where Edgell co-ordinated the fight with stuntmen Tony Lucken, Stuart Clarke and Derek Lea as the guards. Piper was not required on this day or the next. Attending recording on this day was producer Julian Carey from BBC Radio Wales who recorded an interview with designer Edward Thomas at 10am for inclusion in his forthcoming series of programmes entitled *Doctor Who: Back in Time*. Minor 'Green' revisions were made to Jack's dialogue after Rose's rescue on Wednesday 2 March.

Still at Unit Q2 on Thursday 3 March, the large set was redressed as Floor 407 which was re-used along with the lift and Observation Deck sets. At the meal break, Eccleston was required to do some additional dialogue recording, and the Dalek explosion created by Any Effects was demonstrated to the crew along with an automated version of the Anne Droid costume from Millennium Effects. The spaceship location for the following week's work was also the subject of a site visit.

Doctor Who Confidential was again present (this time to interview Barrowman, Ahearne, Eccleston, and the Dalek operators) for Friday 4 March, along with Nigel Partridge of the BBC Press Office and also a return from Claire Jones to get more images of the TARDIS for the website. Work on the TARDIS set in the evening included the lead up to the regeneration. This was recorded in several stages, with takes involving stand-ins and alternative portions of script so that the true climax would only be assembled in the edit. A minimal crew was present for this work. The alternative ending to Episode 13, as given in certain versions of the script, was also recorded.

There were more set visitors on Saturday 5 March when work moved to the studios of Enfy Television on the Portmanmoor Industrial Estate in Cardiff where the interior sets of the Dalek spaceship had been built; the basic set was to be heavily augmented by modelwork and CGI images with the shots involving the Emperor Dalek played to green screen. All three regulars were present, with Eccleston and Piper recording interviews for Sven Arnstein of the Electronic Press Kit team, while Benjamin Cook of *Doctor Who Magazine* was present along with the crew of *Doctor Who Confidential* (who this time interviewed Piper along with Eccleston and costume designer Lucinda

Wright). This was Eccleston's final day of recording on *Doctor Who*, with his last scene being the confrontation with the Dalek Emperor. As Eccleston completed his major role, the news broke that his debut episode, *Rose*, had been leaked on the internet three weeks before its scheduled broadcast on BBC One. This was a major blow to the team after all the precautions taken with security on the series.

On Monday 7 March, only Piper was required from the regular cast to complete work on the spaceship set. A demonstration of the Emperor Dalek creature was organised for 1pm by the Millennium Effects team. The same day, Davies was interviewed on Radio 4's *Front Row* as the three-week lead-up to the debut of the series on BBC One got underway.

Camille Coduri. In the meantime, the second unit recorded Dalek sequences with stunts supervised by Edgell) including the face-off between the Daleks and the Anne Droid. Clayton Hickman and Tom Spilsbury of *DWM* were the set visitors on this day.

On Thursday 10 March, the main unit was at Loudon Square in Cardiff recording the scene in the chip shop and material near the Paddle Steamer pub. At the same time, Vehicles in Vision were liaising with Sheward over the stunt planned with Mickey's mini for the following day. Work continued in the same area the following day for the remaining scenes on Rose's Estate. As with *Rose*, Maurice Lee again doubled for Clarke in the shots of Mickey's mini straining at the end of the chain, while a driving double was required for the shot of Jackie arriving in the tow truck,



Jack checking his wrist device on Floor 299. *Doctor Who Confidential* were present again, interviewing Barrowman, Wright and covering the Dalek Emperor. The model shots of the Dalek Emperor structure were recorded by Mike Tucker's model unit at their model unit stage in London on Tuesday 22 and Wednesday 23 March; the team from *Doctor Who Confidential* was present on the second day.

Within days of the new series' highly-rated debut on BBC One, there were press rumours that Eccleston would not be remaining for a second season, with the *Daily Mirror* suggesting David Tennant as his replacement. By now, Davies had produced and written *Casanova* which had starred Tennant, an acclaimed Scots stage actor who was also a keen fan of *Doctor Who* and who had worked on both CD adventures from Big Finish and the animated 2003 venture *Scream of the Shalka*. Davies saw Tennant as a potential replacement for Eccleston, and discussions to this end had begun once it became clear that Eccleston would not be returning. Over the night of Wednesday 30 March, the BBC Press Office was forced to confirm that Eccleston would be leaving at the end of the run. Tennant was officially announced as the Tenth Doctor on Saturday 16 April. Five days later, a minimal crew assembled at Unit Q2 to record Tennant's shots for the regeneration on the TARDIS set. Additional dialogue recording for the episode was conducted on Tuesday 3 May.

Bad Wolf had a few trims made to it, largely minor in nature. Two substantial cuts were made to subsequent *What Not To Wear* scenes omitting comments about the show's popularity and other sporting looks planned for Jack. A couple of exchanges between the programmers were dropped. One of the Anne Droid questions to Rodrick was cut, as were the Doctor's questions about *Bad Wolf* as he entered Floor 500 and some of his dialogue with the Controller. BBC editorial policy also meant that all long shots of the *What Not To Wear* segments which showed Captain Jack's bare bottom had to be removed, much to the disappointment of Barrowman and Davies. Generally minor trims were made to *The Parting of the Ways*,

Tuesday 8 March saw the team back at Unit Q2, with only Barrowman required from the regulars; Piper was released for press interviews prior to that evening's launch of *Rose* at St David's Hotel in Cardiff Bay. Work continued on the Observation Deck set, with Sheward supervising the scene where the window was shattered by Any Effects. As well as the *Doctor Who Confidential* team (who interviewed Neill Gorton and his team working on the Trine-E and Zu-Zana robots – designs partly based on 1960s food mixers), other set visitors included comedy writer and actor Matt Lucas of *Little Britain* fame (a *Doctor Who* fan who had featured in the December 2001 Big Finish CD *The One Doctor* and was also attending that night's press launch) and also BBC rights executive James Dundas and Tim Hancock, the agent representing the Terry Nation estate who had negotiated the use of the Daleks in the series. At the same time, a second unit worked on close-ups of the Anne Droid prop firing its gun and also the Emperor Dalek creature, plus the other effects inserts. On this day, Davies did an interview on Radio 4's *Today* programme.

Two units were again at work on Wednesday 9 March. The main unit focused on the TARDIS scenes with Piper who was rejoined by Noel Clarke and

also provided by Vehicles in Vision. Piper performed additional dialogue recording over lunch time. A demonstration of the Trine-E and Zu-Zana droids was held at the Paddle Steamer pub at 3pm; *Doctor Who Confidential* was again present to capture the fittings for the *What Not To Wear* droids; the team also interviewed Barrowman, make-up supervisor Linda Davie and executive producer Julie Gardner. Then, that night, the wrap party for the series was held. This was Piper's final day of recording.

Taping resumed next morning. Saturday 12 saw the recording of all the *What Not to Wear* scenes at Unit Q2 with Barrowman joined by Alan Ruscoe and another former *Dummy/Slitheen* actor, Paul Kasey, as Trine-e and Zu-zana. Millennium Effects again provided the two droids and their exploding heads detonated by Any Effects, while the Emperor Dalek creature was demonstrated. *Doctor Who Confidential* was again present, covering the presentation to Barrowman of a remote-controlled Dalek to celebrate his thirty-eighth birthday the previous day.

The main recording on the series concluded at Unit Q2 on Monday 14 March. Barrowman was the focus, and for Jack's death scene was doubled by Tony Lucken for a stunt sequence supervised by Sheward; the final scheduled scene was of

Top: Mickey takes the wheel!

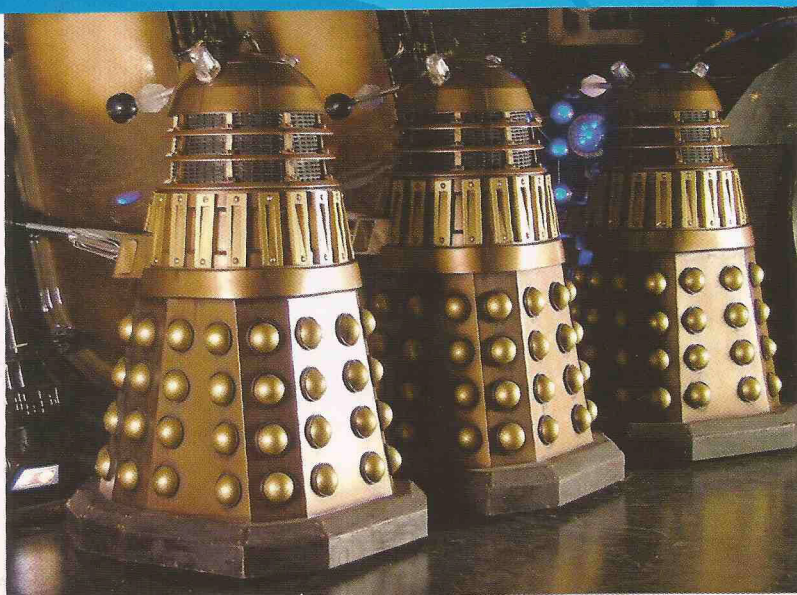
Above: Lynda with a 'y' hooks up with the Doctor.



Below: Jack prepares for the Daleks' arrival.



EPISODES 12 & 13 *Bad Wolf/The Parting of the Ways*



notably to the scene in the TARDIS following Rose's rescue which included Jack's comments about the Tenth Dalek Occupation and the Doctor outlining the Time War, speculating on whether he survived because of luck or a curse. In the confrontation with the Emperor Daleks there were minor cuts dropping the Doctor emphasising the teleporting of the games

contestants, the conversion of the Human Race into Daleks and the Emperor leading his people from the wilderness. A couple of small cuts were made to the hologram message, such as the Doctor telling Rose that she was the best. The scene in the chip shop was trimmed slightly, removing Jackie saying that she and Rose could go shopping and omitting Mickey's speech to



Left: The Daleks launch their attack on Earth.

Above: The Tenth Doctor arrives...

Rose about her and the Doctor as equals. The start of the scene with Rose and Mickey talking was trimmed to remove the comments about Trisha Delaney. The scene of Rose in the TARDIS omitted her comments about the TARDIS translating languages.

To promote *Bad Wolf*, the *Radio Times* ran a two-page feature by Nick Griffiths. Entitled 'Reality can be a killer', this spoke to Russell T Davies about his satire on the state of current television. TV editor Alison Graham selected *Doctor Who* as the first of Today's Choices for Saturday. A photo of the Doctor with the Big Brother logo accompanied the programme listing. The final episode also received substantial coverage in *Radio Times*. Griffiths' two-page feature 'They're back... and this time it's WAR!' interviewed Davies about the climactic episode. Graham again selected the episode as one of Today's Choices; the listing was accompanied by a photograph of the TARDIS on board the Dalek spaceship. Three days before its BBC One debut, BBC Head of Drama Jane Tranter and Russell T Davies presented *The Parting of the Ways* at BAFTA in London on the evening of Wednesday 15 June. Guests included Barrowman, Clarke and Coduri. ☺

BAD WOLF THE PARTING OF THE WAYS by Russell T Davies

CAST: Christopher Eccleston *Doctor Who*, Billie Piper *Rose* with John Barrowman *Captain Jack*, Jo Joyner *Lynda*, Jamie Bradley *Strood* [1], Abi Eniola *Crosbie* [1], Davina McCall *Voice of Davinadroid* [1], Paterson Joseph *Rodrick*, Jenna Russell *Floor Manager* [1], Kate Loustau *Colleen* [1], Sebastian Armistead *Broff* [1], Martha Cope *Controller* [1], Sam Callis *Security Guard* [1], Alan Ruscoe, Paul Kasey [1] *Androids**, Barnaby Edwards, Nicholas Pegg, David Hankinson *Dalek Operators*, Nicholas Briggs *Dalek Voice*, Noel Clarke *Mickey* [2], Camille Coduri *Jackie* [2] and introducing David Tennant as *Doctor Who* [2].

* Hyphenated on [2].

** Alan Ruscoe was *Anne Droid* and *Trine-E*; Paul Kasey was *Zu-Zana*.

UNCREDITED: Katherine Constance, Kate Groves, Jenny Head, Gemma Whithmore, Sally Martin, Leroy Henry, Chester Durant, Ben Fullard, Kathryn Jackson, Frances V Pillay, Helen Lenox, Catherine Cornforth, Janet Allen, Craig Trow, Raj Sa Wheny, Dan Bowden, Adam Sweet, Nate Webb, Wayne Closier, Tim Hurford *Programmers/Staff*, Tony Lucken, Stuart Clarke, Derek Lea *Stunt Security Guards*; Sarah Thomas, Hayley, Paul, James *Volunteers*; Suzanne Wainwright, Joseph Lipiat, Steve Grant, Zana Cousins, Heidi Coles, Kevin Hudson *Crew/Technicians*; Ian Hilditch, Kyle Davies

Security Guards; Paul Anderson, Kodjo Tsakpo, Simon Hillman, Alex Hayes, Rhiannon Ward, Gerard Cooke, George Onyehasi, Anthony Moulton, Tom Chapman, Helen Dews, Charlotte Reiner, Stephanie McIver, Steven Cox, Katy Fin Bar, Harvey Robinson, Simon Frost, Natasha Motee, Patricia Croughton, Gemma Patel, Tristan Hancock, Charlie Beaumont, Claire Pennington, Hayley Jones, Ann Marie Holuoke, Debi Cale, Rachel Chambers, Iyoney Thomas, Yolaris Khan, Anthony Asis, Jamie Spencer, Melissa Fendick, Marcus Elliott, David Baulch, Olivia Marshall, Wayne Goss, Simon Mynard *Floor Zero Crew*; Paul Newbolt *Double for Doctor Who*; Maurice Lee *Stunt Double for Mickey*; Jamie Edgell *Stunt Double for Programmer*; Tony Lucken *Stunt Double for Captain Jack*; Vernon Keeble-Watson, Alison Goldsmith, Hannah Welch, Matt Jones *Additional Dialogue Recording*; Carl Ackerman, Lucy Lutman *Stand-Ins*.

* Not in finished programme.

CREDITS: Written by Russell T Davies. Produced by Phil Collinson. Directed by Joe Ahearne. Daleks originally created by Terry Nation. The Weakest Link format created by Fintan Coyle and Cathy Dunning. 'Big Brother' is an original format by Endemol Netherlands BV. Licensed by Endemol International BV. Big Brother Logo by kind permission of Channel Four. 1st Assistant Director Peter Bennett. 2nd Assistant Director Steffan Morris. 3rd Assistant Director Dan Mumford [and Nick Hopkins, Nick Britz, Steve Milne, Daf Parry and Rhian Salisbury, uncredited]. Location Manager Llyr Morris. Production Co-ordinator Jess van Niekerk. Production Runners Anna Evans, Tim

Hodges, Debbie Meldrum [2]; also 1 uncredited; also Nick Britz, Steve Milne and Rhian Salisbury, uncredited]. A/Production Accountants Debi Griffiths, Kath Blackman. Continuity Non Eleri Hughes. Script Editor Helen Raynor. Camera Operator Martin Stephens [also Joss Lowe and Kevin Rudge, uncredited]. Focus Puller Mark Isaac [also Terry Bartlett, uncredited]. Grip John Robinson. Boom Operator Damian Richardson [and Rhydian Yeoman and Andy Griffin, uncredited]. Gaffer Mark Hutchings. Best Boy Peter Chester. Stunt Co-ordinator Jamie Edgell [also Lee Sheward, uncredited on 2]. Stunt Performers Tony Lucken, Stuart Clarke*, Derek Lea*. Art Department Co-ordinator Gwenllian Llwyd. Concept Artist Bryan Hitch. Production Buyer Catherine Samuel. Set Decorator Liz Griffiths. Supervising Art Director Stephen Nicholas. Standby Art Director Julian Luxton. Property Master Adrian

Anscombe. Construction Manager Andrew Smith. Standby Props Phill Shellard, Trystan Howell. Graphic Artist Jenny Bowers. Wardrobe Supervisor Yolanda Peart-Smith. Make-Up Supervisor Linda Davie. Make-Up

Artists Claire Pritchard, Steve Williams. Casting Associate Kirsty Robertson. Assistant Editor Ceres Doyle. Post Production Supervisor Marie Brown. 2D VFX Artists David Bowman, Simon C Holden, Jennifer Herbert, Bronwyn Edwards, Astrid Busser-Casas, Richard Roberts [2], Ched Meire [2]. 3D VFX Artists Chris Petts, Andy Howell, Paul Burton, Matt McKinney, Nick Webber, Mark Wallman, Nicolas Hernandez, Jean-Claude Deguara. Digital Matte Paintings Alexander Fort. Model Unit Supervisor Mike Tucker [2]. Model Unit DOP Peter Tyler [2]. On Line Editor Matthew Clarke. Colourist Paul Harrison. Dubbing Mixer Tim Ricketts. Dialogue Editor Paul McFadden. Sound FX Editor Paul Jefferies. Rights Executive James Dundas. Finance Manager Richard Pugsley. Original Theme Music Ron Grainer. Casting Director Andy Pryor CDG. Production Accountant Endaf Emyr Williams. Sound Recordist Ian Richardson. Costume Designer Lucinda Wright. Make-Up Designer Davy Jones. Music Murray Gold. Special Effects Any Effects. Visual Effects The Mill. Prosthetics Millennium Effects. Visual FX Producer Will Cohen. Visual FX Supervisor Dave Houghton. Editor Graham Walker. Production Designer Edward Thomas. Director of Photography Ernie Vincze BSC. Production Manager Tracie Simpson. Associate Producer Helen Vallis. Executive Producers Russell T Davies, Julie Gardner, Mal Young. BBC Wales © 2005.

* Credited on 1 and 2 but only appeared in 1.

BROADCAST

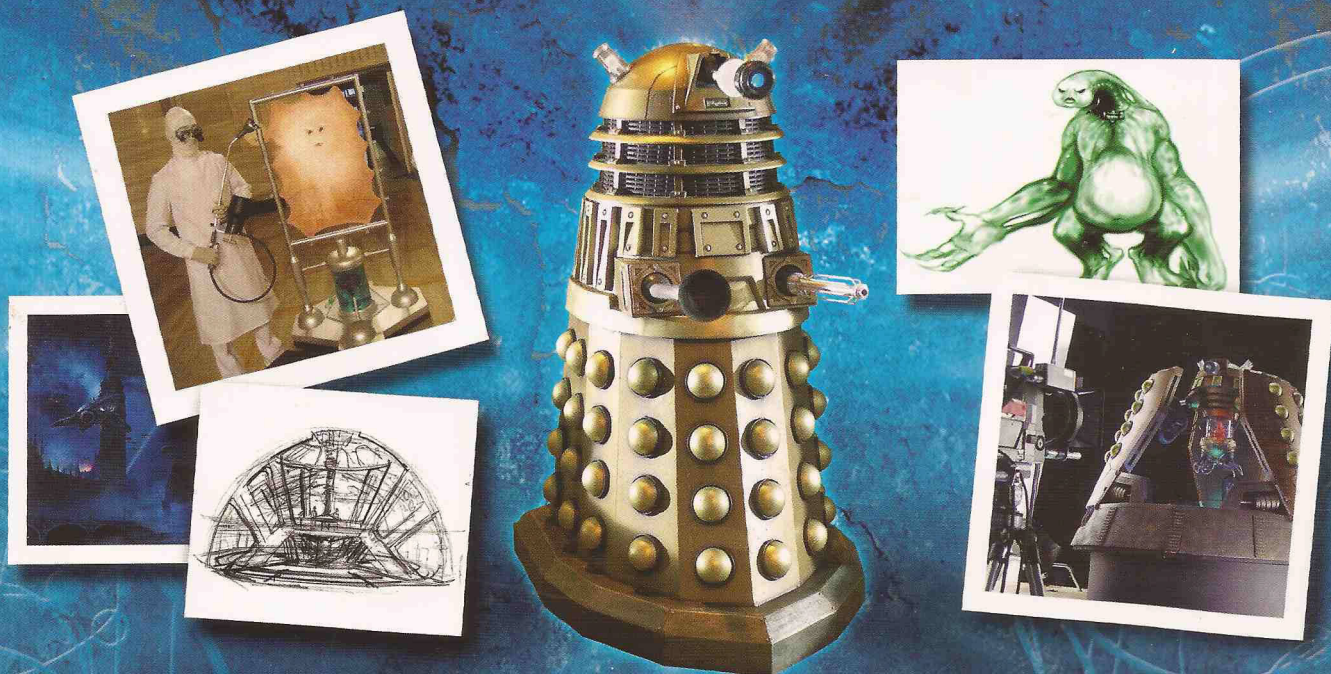
EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)
<i>Bad Wolf</i>	11 June 2005	7.00pm-7.45pm	42'46"	6.2M*(tba)
<i>The Parting of the Ways</i>	18 June 2005	7.00pm-7.45pm	45'29"	6.2M*(tba)

* Overnight figures only at time of going to press. Final figures will be reported in DWM #359.

REPEAT BROADCAST

<i>Bad Wolf</i>	11 June 2005	10.55pm-11.40pm	42'46"*	0.3M
<i>Bad Wolf</i>	12 June 2005	7.00pm-7.45pm	42'46"*	0.7M
<i>Bad Wolf</i>	17 June 2005	9.00pm-9.45pm	42'46"*	0.2M
<i>The Parting of the Ways</i>	18 June 2005	10.50pm-11.35pm	45'29"*	0.3M
<i>The Parting of the Ways</i>	19 June 2005	7.00pm-7.45pm	45'29"*	0.7M

* Broadcast on BBC Three



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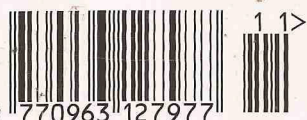
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